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STF

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FLORIDA INTERNATIONAL UNIVERSITY

Miami, Florida

STF

A thesis submitted in partial fulfillment of

the requirements for the degree of

MASTER OF MUSIC

by

Gilbert Kong

2015

To: Dean Brian Schriener  
College of Architecture and the Arts

This thesis, written by Gilbert Kong, and entitled STF, having been approved in respect to style and intellectual content, is referred to you for judgment.

We have read this thesis and recommend that it be approved.

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David Dolata

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Orlando Garcia, Major Professor

Date of Defense: November 10, 2015

The thesis of Gilbert Kong is approved.

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Dean Brian Schriener  
College of Architecture and the Arts

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Florida International University, 2015

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ABSTRACT OF THE THESIS

STF

by

Gilbert Kong

Florida International University, 2015

Miami, Florida

Professor Orlando Garcia, Major Professor

STF is a large ensemble work in three movements: "Fatwa," "Hitchens," and "Albino Sex." It is scored for piano, double bass, cello, viola, violin, French horn, clarinet in Bb, bass clarinet in Bb, flute, baritone, tenor, alto, soprano, narrator, and electronics. Its underlying concept is how religious worldviews can collide with freedom of speech, atheism, and fundamental human rights. In extreme cases, zealots will interpret disease as evidence of divine intervention or even demand the death of blasphemers. The text in the first movement, "Fatwa," expresses freedom of speech and incorporates passages from Salman Rushdie's "The Satanic Verses." The second movement, "Hitchens," centers on atheism and incorporates two audio excerpts from Christopher Hitchens's lecture at the 2009 Festival of Dangerous Ideas. In the final movement, "Albino Sex," I construct a narrative using media headlines, paraphrased biblical verses, and my own text to depict the human rights crisis during the 1980s A.I.D.S. epidemic. Various organizational approaches to text and pitch distinguish one movement from the other; the three movements cohere through unifying devices that I draw from set theory.

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## **1. Chapter One: Background**

### **1.1 Salman Rushdie**

Salman Rushdie was born in Bombay on June 19, 1947, the son of well-to-do and devout Muslim parents, Anis Ahmed and Negin Rushdie. At this time, most Bombay families were very poor. In contrast, Rushdie's family was very wealthy. Later, he attended the Rugby School in England, and, for the first time, experienced being an outsider: he was no longer a member of the upper class, as he had been in Bombay. This experience brought home to him how protected he had been from the reality of the outside world. At Rugby,, Rushdie faced racism for the first time. The white English boys from rich families called him a "wog," a racial slur used to describe any person with Mediterranean or South Asian features. Rushdie handled his aggressors with aggression, stood up for himself, and later wrote "Terminal Report," his first typescript, about the racism he experienced at Rugby..

Following Rugby,, Rushdie reluctantly left for Cambridge, his father's alma mater, after his father discouraged him from becoming a writer. He arrived ready to defend himself against some of the same racism he had encountered while at Rugby. Though Cambridge had its share of racism in the sixties, it was also richly diverse, so he did not stand out. This pluralism allowed him to encounter variety of viewpoints and students from different social classes, English and foreign alike. As he pursued his master's degree in history, acting and actors became Rushdie's refuge. Perhaps this place, where fantasy and reality mixed, informed his future as a writer of such magical observations of past and present (Weatherby 1990, 9–19).

Rushdie's studies in history transformed him from a Muslim to an atheist. During his studies at Cambridge, he came into contact with primary historical sources regarding Muhammad,

many of which were forbidden in the Islamic world. As part of his dissertation, Rushdie wrote about Muhammad. At Cambridge, he learned about Muhammad the businessman, the general, and statesman. He also learned that Muhammad never viewed himself as someone to be worshipped. Instead, it was the message itself that was to be worshipped. This is in stark contrast to the view of Muhammad that Rushdie had known—that of Muhammad as “the perfect being and life.” In doubting Muhammad, he began to doubt religion.

At Cambridge, Rushdie also learned of *The Satanic Verses*. According to Rushdie, the phrase “the satanic verses” comes from an Islamic canonical source, the *al-Tabari*. In the *al-Tabari*, it is written: “When the messenger of God saw his people draw away from him...he would gladly have seen those things that bore too harshly on them softened a little.” (Ibid., 26-27) The verses imply that Muhammad allowed the worship of two Meccan goddesses to appease his followers. Muslim religious leaders deemed the verses satanic, a device of the Devil used to question the prophet’s validity. Because of this, these verses were removed from the Islamic sacred book, the Qur’an. For Rushdie, writing then replaced faith and gave him the ability to question all things, including religion and that constant that permeates all religions—doubt (Ibid., 20-34).

Rushdie’s novel, *The Satanic Verses* addressed several themes, including the struggle of minorities and the freedom to question religion. Although he knew that it might be controversial among the religious, as some of his previous books had been, he felt it was honest to write about religion from the point of view of a person without faith. Despite this, he believed that no subject or subject matter should be avoided because of its alleged divinity. In Rushdie’s own words, “...the Mullahs wouldn’t like it, but I wasn’t writing it for them....” (cited in Ibid., 92–93). Mullahs are educated Muslims trained in religious doctrine who often serve as religious leaders

and teachers in Muslim societies. In Pakistan, the Mullahs imposed an extreme form of Islam that forbade describing Muhammad as anything but perfect.

For *The Satanic Verses*, Rushdie drew upon his Islamic studies, to address religion, mixing fantasy with realism for the sake of humor. He named the prophet “Mahound,” which became one of many points of friction with Muslims. Also controversial was the inappropriate way in which Rushdie used the names of Muhammad’s wives, an aspect of the novel that was brought to light by a member of the Indian Parliament, Syed Sahabuddin. In the fictional city of Jahilia, at a whorehouse named The Curtain, each of the whores took on the name of one of Mahound’s wives, exciting Jahilia’s male residents. Escalating the issue, Rushdie blurred the narrative threads of his characters, so that just when the reader thinks Rushdie is merely retelling the story of Islam, the account turns into fantasy and dream. Concerning the novel’s treatment of Islam, Rushdie said: “I wanted to distance myself from historical events. Issues are being raised. It is not about whether they were historically true or not. The book is really about the fact that an idea or a new thing in the world must decide whether to compromise or not” (cited in *Ibid.*, 94–95).

*The Satanic Verses* also focuses on the struggles of the Indian migrant in Britain. Three characteristics of the migrant are illustrated in the book: a self-made man who creates his own destiny and becomes a contributing member of society; a heroic risk taker who risks his life to become a citizen of a new country, in pursuit of something better; and finally, the migrant who camouflages himself, remaining hidden and unnoticed, in order to combat the stigmas and stereotypes about his culture of origin (*Ibid.*, 102).

Published in 1988, *The Satanic Verses* was soon followed by English reviews that overlooked the political implications of the book and focused primarily on its literary qualities. The first review to highlight its socio-political statements appeared in an Indian newsmagazine.

*India Today* described the book as “an...attack on religious fanaticism and fundamentalism, which in this book is largely Islamic,” and concluded with: “*The Satanic Verses* is bound to trigger an avalanche of protests from the ramparts” ( *Ibid.*, 127).Rushdie was also interviewed in the magazine *Sunday*, prior to the publication of the book. Sharabani Basu, the interviewer, alluded to the situation in India as being “delicate,” to which Rushdie replied “...everything is worth discussing. There are no subjects which are off limits, and that includes God, includes prophets” (cited *Ibid.*, 127). In India, the book had not yet been published, but it had already stirred up a great deal of controversy.

According to Rushdie, Indian Prime Minister Rajiv Ghandi “... [gave] in to three Muslim politicians...,”and as a result, the Indian government banned the book (cited *Ibid.*, 128). There followed an avalanche of outrage from Muslims worldwide. Threatening phone calls to the publishers and authors from British Muslims who also wanted the book banned in Britain. The outcry swelled book burnings in Balton and Bradford.

Five Muslim demonstrators died while protesting the book at the United States Information Center in Pakistan’s capital, Islamabad. During the protest, demonstrators threw bricks through windows and started fires in the building. Amid the chaos, which lasted several hours, the police turned the crowd away with gun-fire. A Muslim protestor died in another protest in Kashmir. These tragedies ignited a backlash against Rushdie from the more extreme Islamic factions, The threat to Rushdie’s life became more serious, for the loss of Muslim lives attracted the attention of Ayatollah Ruollah Musavi Khomeini. who had been petitioned by British Muslims via an Islamic embassy in London. .. To Muslims, Khomeini was a spiritual guide and, as imam, he claimed to speak in the name of God. From the Iranian literary newspaper *Kayan Farangi*, Khomeini learned about Rushdie’s offenses to Islam. The review accused Rushdie of giving false portraits of Muhammad and of the principles of Islam in the Qur’an. At the time,

Khomeini's leadership was under scrutiny, and his methods were under fire; he needed to appear strong in his judgment against this blasphemy. On February 14, 1989, Radio Tehran read Ayatollah Khomeini's fatwa or religious decree:

We are from Allah and to Allah we shall return. I am informing all brave Muslims of the world that the author of *The Satanic Verses*, a text written, edited, and published against Islam, the Prophet of Islam, and the Qur'an, along with all the editors and publishers aware of its contents, are condemned to death. I call on all valiant Muslims wherever they may be in the world to kill them without delay, so that no one will dare insult the sacred beliefs of Muslims henceforth. And whoever is killed in this cause will be a martyr, Allah willing. Meanwhile if someone has access to the author of the book but is incapable of carrying out the execution, he should inform the people so that he is punished for his actions. Rouhollah al-Mousavi al-Khomeini. (Cited in *Ibid.*, 154)

Salman Rushdie would spend the next fifteen years of his life in hiding. Even long after Khomeini's death, Rushdie presumably travels with great care. The clash between freedom of speech and religious doctrine persists to this day and shows no sign of abating.

## **1.2 Christopher Hitchens**

Since Christopher Hitchens' book *God is not Great: How Religion Poisons Everything* has had a great impact on my music, I will summarize his life and thought. Atheism is a philosophy that I embraced long before I knew the meaning of the words, the rejection of belief in deities. Perhaps a clearer definition of an atheist is a person who doesn't believe in god. The application of divine doctrine by theists in the here and now and in the name of said deities has always enraged me. In the years following September 11, 2001, the air was rife with what seemed like an onslaught of theist/religious extremism generating appalling conduct.

Intelligent Design, or I.D., is a theory that the universe cannot have arisen by chance and was designed and created by some intelligent entity. During the early 2000s, the proponents for Intelligent Design were determined to have it taught as a viable alternative to evolution. The ensuing controversy reached a boiling point during a trial in Dover, Pennsylvania in 2004. Scientists Richard Dawkins, Daniel Dennett, and Sam Harris provided the counter arguments. Their books, public appearances, debates, and lectures against religious dogma gave rise to the new atheist movement. They, like many other scientists and science educators, spoke out against the teaching of I.D. in public schools. In the end, I.D. would have its day in court and be denied as an alternative to evolution or science in public school teaching

Dawkins and his colleagues used a strictly scientific approach to debunking religious claims. I, however, had never needed science to dispute religious claims or find them unlikely. Richard Dawkins' April 15, 2008 TED talk, "Atheist call to arms," marked a turning point for me. My perception of his message was that it is a right and a duty to question the ideas of theists and insist they provide evidence when trying to implement social/political change. . No longer should religion and its practitioners be entitled to an unquestioned authority exempt from criticism. But although Dawkins and others spoke for me, as an atheist, they did so in the language of science, which was beyond my reach. Enter Christopher Hitchens.

Christopher Hitchens was born in Portsmouth, England on April 13, 1949 to Eric Ernest Hitchens and Yvonne Jean Hitchens. As a youngster, he attended the Leys School in Cambridge and later Balliol in Oxford, where he earned a bachelor's in philosophy, politics, and economics.

Hitchens spent the earlier part of his career as a self-described socialist Marxist and developed a reputation as a contrarian philosopher and polemist. His stand against the death threats made against his close friend Salman Rushdie, c.1989, met with a resounding silence



from the left. Such reactions triggered his disconnection with the left and made him willing to challenge either side (left or right) on their ethics.

After the September 11, 2001 attack, Hitchens' views would shift once again. Once a staunch opponent of the Vietnam War, he now insisted upon war's effectiveness as an instrument of foreign policy, as demonstrated in his remarks about the September 11 events:

Watching the towers fall in New York, with civilians incinerated on the planes and in the buildings, I felt something that I couldn't analyze at first and didn't fully grasp (partly because I was far from my family in Washington, who had a very grueling day) until the day itself was nearly over. I am only slightly embarrassed to tell you that this was a feeling of exhilaration. Here we are then, I was thinking, in a war to the finish between everything I love and everything I hate. Fine. We will win and they will lose. A pity that we let them pick the time and place of the challenge, but we can and we will make up for that.  
(Hitchens 2008, 204)

His most comprehensive assault on the subject of religion, the book *God is not Great: How Religion Poisons Everything*, whose publication of the book inspired a series of public debates on religion and its place in modern society.. What began as a promotion for his book became "the" subject matter for many debates in the last years of his life. These debates found their way online, where I watched with great pleasure. Here finally, was someone who could articulate the argument in a way I never could. He debated representatives from all three of the Abrahamic religions who proclaimed that society received its ethics from religion. Hitchens challenged religion as a vehicle for ethics in several different ways. One of his main arguments against this view can be paraphrased as follows: Name me a moral action a theist can take that a non-believer cannot take? The answer is that there is no action that a theist can take that a non-believer cannot because acts of cooperation, charity, and compassion, to name a few, can be viewed as being in the interest of self-preservation of the individual and his community. To further paraphrase Hitchens: religion gets its ethics from us and not the other way around. In his

books and debates, Hitchens argues that religions condone acts of slavery, rape, and conquest, invoking divine permission in order to void, rather than create, ethics.

One of the first of these debates, which established the form for subsequent ones, was with Reverend Al Sharpton on May 7, 2007 at the New York Public Library. In this debate, Hitchens stipulated that a precondition for any debate between a theist and an atheist is accepting that the existence of god cannot be proven or disproven because it boils down to trying to prove a negative. Instead, the focus of the debate should be on the relevance religion has to society and whether its practice hinders society. Hitchens cited examples of such hindrances, including the lack of solidarity American magazine publishers displayed towards the cartoonist Kurt Westergaard by refusing to print his works after he had received death threats from Muslims for his depiction of Muhammad. Hitchens also cites the attempt to have Intelligent Design taught in American schools.<sup>1</sup>

For Hitchens, it was necessary to find points of contradiction in religious action. In the chapter entitled “Religion Kills,” from *God is not Great: How Religion Poisons Everything*, he begins by setting up the consistent need for some of the religious to convert others. God is presented as the all-knowing creator of everything who will instruct you on how to behave; if you obey, “you will qualify for an eternity of bliss and repose” With this in mind, the reader must consider why this knowledge of eternal bliss is not sufficient enough to make the religious happy? Why do they seek to meddle in the lives of nonbelievers, heretics, and adherents of other faiths? He goes on to list several historical occurrences of this type of religious imposition. For example, in 1996 a referendum on whether Ireland’s constitution should outlaw divorce was

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<sup>1</sup> “Christopher Hitchens debates Al Sharpton” YouTube.  
<https://www.youtube.com/watch?v=HPYxA8dYLBY>. (11/22/2013)

proposed. According to Hitchens, this change was positive for two good reasons. First, the Roman Catholic Church should not impose its morality on the citizens of Ireland, and second, if Irish reunification were to occur, the clerical leadership would have to accommodate the Protestant community in Northern Ireland. So important was the cause that Hitchens cites a very notable opposition voice, “Mother Teresa flew all the way from Calcutta to help the campaign..., for a no vote” (Ibid.,17). It would seem that the Roman Catholic Church had a strong need to sway followers and non-adherents in one direction, towards salvation. As Hitchens stated, “In other words, an Irish woman married to a wife-beating incestuous drunk should never expect anything better, and might endanger her soul if she begged for a fresh start....” (Ibid.,17).

Throughout this chapter, Hitchens lists examples illustrating that in many cases, religious ideals come first and human rights second. In the present case, the union under god should not be broken, despite the health of the relationship. In the sea of reasons people get married, few concern god and religion. Some marriages result from youthful mistakes; some couples fall out of love; some individuals who enter marriage, while suffering from substance abuse problems, cannot care for themselves, never mind someone else. For these and other reasons, people might well choose divorce instead of the path of quiet desperation, desperation that can in turn lead to an increasingly unhappy union. Such cases clearly demonstrate the gap between the forced morality of religion, the ethics that they supposedly supply humanity with, and secular thought (Ibid., 17–18).

### **1.3 Religion, Sex, and AIDS**

It was a conversation with a Christian that inspired me to find examples of faith leaders seeking evidence of god’s divine intervention in everyday life in terrible events, such as the breaking out of as an unknown disease. After this conversation I recalled the dawn of the AIDS crisis in the early part of the 80s. Before the disease was understood, the media coined it “the gay

cancer.” Television news reports showed images of people holding up angry and hateful anti-homosexual signs. What struck me as most absurd was the talk of disease as a punishment expressing god’s disapproval of homosexuality. The tactic predates the 80s, and in spite of the effort to educate the public about the disease, theists, to this day, make extraordinary claims about god using disease to punish. David Barton is a Christian evangelist and author of an article featured in *Right Wing Watch*, where he cites Romans 1 as follows:

There's a passage that I love in Romans 1—

I don't love what the topic is but it talks about homosexuality and it says that they will receive in their bodies the penalties of their behavior. And the Bible again, it's right every time, and studies keep proving that and that's why AIDS has been something they haven't discovered a cure for or a vaccine for, because it's the fastest self-mutating virus known to mankind. Every time they just about get a vaccine discovered for it, it transmutes into something new and they have to start over again. And that goes to what God says; hey you're going to bear in your body the consequences of this homosexual behavior...<sup>2</sup>

According to Lorreta Kopelman’s essay “The Punishment Concept of Disease,” there exist several problems with this thinking. The idea of AIDS as a disease sent to kill the wicked for their actions fails to explain why innocent children die of diseases such as AIDS, while a murderer may live a long life and not drop dead from god’s wrath. God’s inflicting a terminal disease on a newborn suggests that sins can be passed on from parent to child. In Kopelman’s words, “For in responding this way they must admit there are two sorts of diseases, those that are due to punishment for one’s own action, and those that are not, but no way has been given to distinguish them” (Kopelman 1988, 51).

Perhaps one of the most common views taken by theists is claiming to know god’s intentions, yet they fail to explain why he punishes identical behavior inconsistently. For example,

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<sup>2</sup> Kyle Mantyla, “Barton Suggests We Can’t Cure AIDS because it is Punishment for Sin” <http://www.rightwingwatch.org/content/barton> (11/22/2013).

if homosexual behavior, in particular, merits divine punishment, then why, as Kopelman points out, are "...lesbians, unlike male homosexuals...in a low-risk group for getting AIDS," which ought to suggest a decidedly unbalanced system of punishment in the minds of theists. Kopelman regards using a person's concept of god's intention in determining the source of the disease as "undermining both compassion and recognition of the need for inquiry" (Ibid., 49–54). If disease is god's punishment, is it then a sin to intervene and help the sick? Where does this line of thinking stop? What are the limits and the guidelines? It was with these questions that I began writing the third movement, "Albino Sex."

# STF Graphical Analysis

**THE CREATION: The Voice of god**  
16 seconds of silence  
mm. 1-42

**Albino Sex**      **The Chant of the Inevitable**

**The Virus**

**Hope motif** 6-32      **Fear motif** 6-23

**Opposing Pairs**

Let the fagots get married!      Who gives a shit?      What kind of a dilute!

Does it matter how we treat the sick and dying?      How we perceive them?

**THE CREATION: The Voice of god**  
16 seconds of silence  
mm. 43-47

**Green's Song** mm. 48-79

4-16      4-22      5-26      6-23

**Shawyer's Edge** mm. 80-187

6-18, 6-22, 6-34, 6-37

**Error pairs:** 4-23, 5-1, 5-13, 5-14, 5-24, 5-28, 5-30, 5-31, 5-32, 5-33, 6-22, 6-15.

**The Apollo-like Prometheus**  
Fama ends the movement

**We are from ALMA**

**Hidgens Section 1**

531

1544      1572      1222      1294      2,1294      2,1294 vs 1294      1222 becomes 1222

**Young Boykin**

**Hidgens Section 2**

30      Proch the singing

Hidgens ends with rhythmic recapitulation

Example 1. Graphical analysis of STF

## 2. Chapter Two: Structure

### 2.1 Structure: Fatwa

*STF* is a three movement work: the first movement is “Fatwa,” consisting of text from *The Satanic Verses*; the second movement, “Hitchens,” includes audio of Christopher Hitchens; and the third, “Albino Sex,” is based on the perception of AIDS as a punishment for homosexuality. Because the use of sets is prominent throughout the entire work I will use nomenclature established in Forte 1973. Although the motivation for “Fatwa” was symbolism drawn from *The Satanic Verses*, it is not a programmatic work.

“Fatwa” consists of two large sections. Section one is an introduction with three smaller subsections: “The Creation” (mm.142), “The Voice of God” (mm. 43–46), and “Gibreel's Song” (mm. 48–59) as shown in the chart in Example 2.

<b>The Creation</b>	<b>The Voice of God</b>	<b>Gibreel's Song</b>
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**Example 2.** Fatwa section one-Diagram

“The Creation” features extended string techniques and set 3-1 (0 1 2) formed by the woodwinds, as shown in Example 3.

**Example 3.** “The Creation” features over pressure and set 3-1(012).

In “The Voice of God,” four measures of silence at quarter note equals 60 mm. 43–46 represents fallaciousness of all prophecy (Example 4).

**Example 4.** The Voice of God is four measures of silence.

Part three, “Gibreel’s Song” (a solo for Tenor or Soprano), includes four different sets: 4-16(0 1 5 7), 4-22(0 2 4 7), 5-z36 (0 1 2 4 7), and 6-z28 (0 1 3 5 6 9). These sets represent the revelation of god, with which Mahound fills in the silence. The structure for Gibreel’s song is outlined in Example 5 below.





**Example 5. Gibreel's song**

Salman's edit is the second section of *Fatwa* and its title refers to the excerpt of *The Satanic Verses* of which the movement is inspired. In the excerpt, (see p. 63 for the complete excerpt) Salman the Persian explains to Baal how he lost his faith after he changed the words of the prophet Mahound and the changes went unnoticed. In contrast to the first section it is not sectionalized. This section contains alterations of the sets from "Gibreel's Song." The alterations represent Salman the Persian's changes to the text of the revelation. I refer to these altered sets as error sets (see example 10 for error sets). In addition, sets from "Albino Sex" 6-32 (0 2 4 5 7 9), the "Hope motif," and 6-z23 (0 2 3 5 6 8), "the Fear motif" are heard in this section. Set 6-32 is the basis for each set that appears vertically or horizontally. Beginning on G at m. 59, set 6-32 is heard throughout the piece twice, first from mm. 1–91 and again from mm. 92–141. "Fatwa" ends with the full ensemble collectively speaking the Ayatollah Khomeini's fatwa to kill Salman Rushdie, interspaced with reverse screaming (see Example 6).

Tenor

"We are from Allah and to Allah we shall return." \_\_\_\_\_

Bass

"We are from Allah and to Allah we shall return." \_\_\_\_\_

**Example 6.** Excerpt of the Ayatollah Khomeini's fatwa.

## 2.2 Structure: Hitchens

“Hitchens,” the second movement, was constructed around two pieces of video of Christopher Hitchens speaking at the 2009 Festival of Dangerous Ideas in The Sydney Opera House. The movement consists of two highly repetitive and rhythmic sections. This pattern-based construction is intended to imitate Hitchens’ debate style. In his many debates against religious theologians, his systematic approach can be perceived as relentless.

From the hour-long lecture, I chose two pieces of video that concisely represent Hitchens’ atheist point of view. The first video is approximately 3:25 long. We see it during mm. 1–191, while hearing five sets: 5-11(0 2 3 4 7), 5-z18(0 1 4 5 7), 5-19(0 1 3 6 7), 5-24 (0 1 3 5 7), and 5-28 (0 2 3 6 8). Of these sets, 5-24 (0 1 3 5 7) is most prominent. Section one of this movement begins with a long and sparse introduction characterized by ricochet bowing in the strings. The resulting pitches are hard to discern, and I do not consider them when taking into account the sets I use as vertical sonorities but rather think of them as a textural timbres. The text in the SATB choral section anticipates Hitchens’ audio at mm.4–7 when the choir utters his first few words, “what we don’t know.” Mixed meter and the following eighth-note based rhythmic patterns are heard beginning at mm. 48-101: (1,5,2); (1,5,4,4,); and (1,2,2,). These rhythmic

patterns are used first in 5/8 meter, then in 7/8, and back in 5/8. Performed against melodic lines that are on the beat, these rhythms create a syncopation, shown in Example 7.

The image shows a musical score for five instruments: Flute, Clarinet, Trumpet in F, Violin, and Viola. The score is divided into three measures, labeled 48, 49, and 50. The Flute staff has a note in measure 48 and a note in measure 50. The Clarinet staff has a rest in measure 48 and a note in measure 50. The Trumpet in F staff has rests in all three measures. The Violin staff has rests in all three measures. The Viola staff has a melodic line starting in measure 48, marked 'Arco.'.

**Example 7.** The rhythmic pattern (1, 5, 4), in the strings “Hitchens” section one.

The second section begins with a contrasting change in tempo and meter, mirroring the audio of Hitchens, who contrasts the religious and atheist ideas on whether free will exists and whether love should be compulsory. Section two, lasting approximately 5:20, begins at mm. 192, includes sets 5-24 (0 1 3 5 7), 6-22 (0 1 2 4 6 8), 6-z24 (0 1 3 4 6 8), 6-z28 (0 1 3 5 6 9), and features repetitive *glissandi* in the strings inspired by Xenakis’ *Mikka* “S” (shown in Example 8). The *glissandi* and extended techniques for strings, voice, and woodwinds are heard throughout this section, which ends with a return of several rhythmic patterns from section one. These rhythmic patterns can be heard as a recapitulation. Three of four sets used in “Hitchens” are error sets from “Fatwa.” The audio in the second section mocks preposterous idea of a god witnessing hundreds of thousands of years of suffering before making itself known and presenting mankind with divine guidance.

**Example 8.** The glissandi that are prominent in “Hitchens” section 2.

### 2.3 Structure: Albino Sex

Influenced by the narrative scheme of Berlioz's *Symphony Fantastique*, “Albino Sex” comprises five sections, shown in Example 9, that trace the history of one facet of the gay rights struggle, beginning with the 1980s AIDS epidemic and ending with current debates about marriage.

The Sex	The Chant of the Inevitable	The Virus	The Lament for the Dying	Opposing Rants

**Example 9.** The five different sections of “Albino Sex.”

While some sections overlap by elision of musical material, each section is distinguished by its own harmonic and melodic conventions. Leitmotifs in “Albino Sex” bear the name of the section in which they appear and are intended to characterize its subject.

A superset is a set from which all other sets in a piece are derived. In “Albino Sex,” the large scale set is Forte number 9-7, and all sets in the movement are derived sets, or subsets, of 9-7(0 1 2 3 4 5 7 8 t), with the exception of “the lament for the dying,” based on set 8-5(0 1 2 3 4 6 7 8), which is not a subset of 9-7. The nine notes that make up the leitmotif “Chant of the Inevitable” form set 9-7. For this reason, all sets used in “Fatwa” and “Hitchens,” whether as vertical sonorities or horizontal lines, are derived from this leitmotif. Example 10 shows all the subsets of 9-7. Those sets belonging to Gibreel’s song are in green; the error sets are in red; the hope set is in blue; and the fear set is in yellow.

3-1	4-1	4-13	4-25	5-8	5-20	5-32	6-9	6-22	6-34	6-z50	7-19	7-z37
3-2	4-2	4-14	4-26	5-9	5-21	5-33	6-z10	6-z23	6-z36	6-z48	7-23	7-z38
3-3	4-3	4-z15	4-27	5-10	5-22	5-34	6-z11	6-z24	6-z37	6-z49	7-24	8-4
3-4	4-4	4-16	4-28	5-11	5-23	5-35	6-z12	6-z25	6-z38	7-2	7-25	8-10
3-5	4-5	4-17	4-z29	5-z12	5-24	5-z36	6-z13	6-z26	6-z39	7-3	7-26	8-11
3-6	4-6	4-18	5-1	5-13	5-25	5-z37	6-14	6-27	6-z40	7-4	7-27	8-13
3-7	4-7	4-19	5-2	5-14	5-26	5-z38	6-15	6-z28	6-z41	7-6	7-28	8-z15
3-8	4-8	4-20	5-3	5-15	5-27	6-1	6-16	6-z29	6-z42	7-9	7-29	8-22
3-9	4-9	4-21	5-4	5-16	5-28	6-2	6-z17	6-30	6-z43	7-10	7-30	8-23
3-10	4-10	4-22	5-5	5-z17	5-29	6-z3	6-z18	6-31	6-z45	7-11	7-31	8-26
3-11	4-11	4-23	5-6	5-z18	5-30	6-5	6-z19	6-32	6-z46	7-z12	7-32	8-27
3-12	4-12	4-24	5-7	5-19	5-31	6-8	6-21	6-33	6-z47	7-14	7-34	

**Example 10.** Table of sub sets of 9-7.

### 3. Chapter Three: Vertical Sets

#### 3.1 Vertical Sets: Fatwa

Section one of “Fatwa” begins with set 3-1 (0 1 2), the most compressed closest set of three intervals in equal temperament, because, when put in normal order, no smaller interval between its elements is possible. The number of pitch classes has biblical connotations; in the piece, the triadic cluster represents the universe at its smallest point before the big bang. The same set 3-1 (0 1 2) is heard later in the third movement as part of the Virus motif in “Albino Sex.” In Example 11, we see the first instance of 3-1 (0 1 2) in the piece, performed by the woodwinds.

The image shows a musical score for three woodwind instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Horn (Hn.). The score is for measures 31-33. In measure 31, all three instruments have a whole rest. In measure 32, they play a triadic cluster. The Flute part has notes G4, A4, and B4. The B♭ Clarinet part has notes G3, A3, and B3. The Horn part has notes G2, A2, and B2. The notes are marked with a *mf* dynamic and a fermata. In measure 33, the notes are marked with a *ff* dynamic and a fermata. In measure 34, the notes are marked with a *mf* dynamic and a fermata. The dynamic markings are connected by a series of slanted lines, indicating a crescendo from *mf* to *ff* and then a decrescendo back to *mf*.

**Example 11.** Set 3-1 (0 1 2) performed by the woodwinds “Fatwa, The Creation”.

The piano performs the majority of the sets in “Fatwa” in its lower register and performed simultaneously in a higher register. This pattern is seen below Example 12.

The image shows a musical score for Example 12, Set 5-z36. The score is for a full ensemble, including Flute (Fl.), B♭ Clarinet (B.C.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Piano (Pno.). The score is in 7/8 time and starts at measure 70. The piano part is circled, and a callout box labeled '5-z36' points to it. The piano part is performed in a lower register, while the other instruments are performed in a higher register. The piano part is marked *mp* and *sim.* (sustained).

**Example 12.** Set 5-z36 (0 1 2 4 7) performed by the entire ensemble “Fatwa, Salman’s Edit.”

Salman Rushdie’s style of writing has been described as magical realism, complicated, and colorful. To suggest color and complexity in the music, I used many different sets that I found appealing. These sets were complicated in that they were dense when performed in compressed orderings. In the process of alternating between sets, I made mistakes. Once I discovered these errors I chose to keep them because they illustrated the essence of the text. The mistakes not only created shifting sonorities that helped me emulate the author’s style but also mirrored the actions of Salman the Persian in the text. This is because the excerpt used in “Fatwa” describes how Salman the Persian altered, accidentally at first but intentionally later, the prophet Mahound’s revelation.

I started writing “Salman’s Edit” with the four sets of “Gibreel’s Song”: 4-16 (0 1 5 7), 4-22 (0 2 4 7), 5-z36 (0 1 2 4 7), and 6-z28 (0 1 3 5 6 9). As I mentioned above, after noticing my errors, I began adding the error sets to the piece. My intention was to reuse the sets of “Gibreel’s Song” throughout the work as a representation of the “revelation” of god. The flow of the revelation is from god to Gibreel, then to Mahound, then to Salman the Persian, and finally, to the followers of Mahound. Not only does the alteration of the sets parallel Salman the Persian’s changes to the revelation, it is also analogous to the countless reinterpretations of holy script in all three of the Abrahamic religions. Judaism, Christianity, and Islam are the first three branches of a tree that alleges the same root. These branches splinter much further with each interpretation of who god is and what this god wants from its followers.



Below, in Example 13, we see 4-16 (0 1 5 7) a set of “Gibreel’s Song” in mm. 64–65, followed by the first error set in the piece 4-23 (0 2 5 7) in mm. 66–67.

The image displays a musical score for Example 13. The top section features four vocal staves: Soprano, Alto, Tenor, and Bass. Two specific musical phrases are highlighted with black boxes. The first box, labeled '4-16', covers measures 64-65 and contains the vocal lines for all four parts. The second box, labeled '4-23', covers measures 66-67 and also contains the vocal lines for all four parts. In both boxes, the vocal lines are marked with dynamics *mp* and *ff*, and the word 'Free' is written above the notes. Below the vocal parts, the instrumental parts are shown: Flute, Clarinet B-flat (Cl B), Horn F (Hr F), Violin, Viola, Cello, and Bass. These parts also feature dynamics *mp* and *ff* and are marked with 'Free' above the notes.

**Example 13.** Sets 4-16(0 1 5 7) & 4-23(0 2 5 7) used to stress the word free, “Fatwa, Salman’s Edit.”

The text in mm. 64–68 reads:

Amid the palm-trees of the oasis Gibreel appeared to the Prophet and found himself spouting rules, rules, rules, until the faithful could scarcely bear the prospect of anymore revelation, [...] It was as if no aspect of human existence was to be left unregulated, free. The revelation -the recitation- told the faithful how much to eat, how deeply they should sleep, and which sexual positions had received divine sanction [...]

The word “free” is echoed by the voices at m. 66 and set to the error set 4-23 (0 2 5 7). Free will and faith are understood to be mutually exclusive in this passage. Faith entails complete surrender to the will of the divine; “Thy-will-be-done” for Christianity and “Allah –willing” for Islam are simple examples. For this reason, 4-23 is aligned with the word “free” to accentuate its meaning within the context of the piece as a falsehood within religion.

Sets 4-23 (0 2 5 7), 5-14 (0 1 2 5 7), 5-35 (0 2 4 7 9), and 6-18 (0 1 2 5 7 8) are used in mm. 88-89. The sets become relevant when the text describes Salman’s distaste for the way Gibreel conveniently defends Mahound’s view on any given subject. Gibreel always defended Mahound’s laws after he announced them and not before. This may suggest that the prophecy is not of divine origin. In m. 90, error set 6-15 (0 1 2 4 5 8) is presented before moving to set 5-z36 (0 1 2 4 7), which is one of the sets of “Gibreel’s Song.” Throughout the piece, this form of symbolic tension and resolution is used to reflect the emotional state of the faithful in the text, but more importantly is used to trace the narrative of the text, as illustrated in Example 14,

**Example 14.** Set 6-15 moves to set 5-z36, “Fatwa, Salman’s Edit.”

The Hope and Fear leitmotifs carried over from “Albino Sex” are also used as sets (6-32 and 6-z23, respectively) in order to represent these emotions symbolically. In some cases, sets are

performed in their entirety, vertically, in others they are broken up in to two parts or “broken form.” Below in Example 15, m.143, 6-32 it is in broken form.

**Example 15.** Set 6-32 (0 2 4 5 7 9) in broken form, “Fatwa, Salman’s Edit.”

The text here reads at m.141 “...but I had to go on, I had to, there is no bitterness like that of a man who finds out he has been believing in a ghost. I would fall, I knew, but he would fall with me.” Fear and hope are present in Salman’s narrative, and so these symbolic sets occur simultaneously.

### 3.2 Vertical Sets: Hitchens

Because this movement is about atheism, it is appropriate to use the error sets of “Fatwa” in “Hitchens” to represent ideas far removed from religious doctrine. In section one, the piano performs 5-24 (01 3 5 7) in 4/4 meter, two notes at a time, with each hand playing the set beginning on a different pair of notes. Example 16 exhibits this pattern.



**Example 16.** Error set 5-24 performed by piano “Hitchens, section one.”

The first section continues with a varied treatment of set 5-24, which is sounded in different inversions to a rhythmic motif that dominates the second half of the section (Example 17). Based on eight notes, the rhythmic motif consists of four measures in 5/8 time divided in to four groups of 5 eighth notes that are then divided into two groups of silences and two of sound. The piano introduces the rhythmic motif , but when the strings and woodwinds enter, the music crescendos to *fortissimo*, tutti, and then dissipates to *pianississimo*. This rhythmic pattern and its orchestration are used here as a transition to section two of “Hitchens” This same set and rhythmic pattern are also used to end the movement.

The image shows a musical score for Ensemble, measures 25-27. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Piano (Pno.). The music is in 5/8 time. The first measure (25) contains a rhythmic motif of five eighth notes: G4, A4, B4, C5, and D5. The second measure (26) contains a whole rest. The third measure (27) contains a rhythmic motif of five eighth notes: G4, A4, B4, C5, and D5. The dynamic marking is *f* (fortissimo). The score is annotated with a legend for the four parts: 1 (yellow), 2 (green), 3 (red), and 4 (black). A box labeled "5 eighth notes" points to the first measure, and a box labeled "5 eighth note rests." points to the second measure.

**Example 17.** Error set 5-24 performed by entire ensemble “Hitchens, section one.”

Most of Hitchens' second section is dominated by the use of sets presented linearly. One rare instance of a set used as a vertical sonority occurs in mm. 243–245, shown in Example 18 below. In this section, I randomly added pitches to the staff and used them as vertical sonorities. Upon analysis, I realized they were sets 3-4 (0 1 5), 3-8 (0 2 6), 3-9 (0 2 7), and 3-11 (0 3 7). Although I had planned for less symbolism in "Hitchens," I decided that this random process would represent the arguments of Hitchens' opponents. It was his systematic approach to debating that made their arguments appear baseless and *ad hoc*.

The image shows a musical score for three instruments: Flute, Clarinet, and Horn. The Flute staff is in treble clef with a key signature of one sharp (F#). It contains three measures: the first measure has notes F and F#, and the second measure has notes F and F#. The Clarinet staff is in treble clef with a key signature of one sharp (F#). It contains three measures: the first measure has notes G and A, and the second measure has notes B and C. The Horn staff is in treble clef with a key signature of one sharp (F#). It contains three measures: the first measure has notes C and D, and the second measure has notes E and F. All staves are marked with a piano (*p*) dynamic. Measure numbers 243, 244, and 245 are indicated at the beginning of each staff.

**Example 18** Sets 3-4, 3-5, 3-9, 3-11 chosen randomly "Hitchens, section two."

### 3.3 Vertical Sets: Albino Sex

"Albino Sex" combines several compositional approaches. Regardless of the compositional choice in a given section, ensuring that the singers have pitches that they can use to match pitch. As "Albino Sex" begins, the strings introduce the Sex motif, which is later sung. To give the singers their pitches, the piano plays a B-minor seventh chord as seen below in Example 19.

The image shows a musical score for Example 19. It includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), B♭ Clarinet (B♭ Cl.), and Piano (Pno.). The piano part features a sequence of notes: D, A, B, and F, which are circled and labeled in boxes. Arrows point from these notes to corresponding notes in the vocal staves, illustrating how the piano provides pitches to the singers. The vocal staves show a melodic line with notes circled and labeled with dynamics like *mf* and *mf*. The piano part also includes a treble clef and a bass clef, with a key signature of one sharp (F#).

**Example 19.** Piano gives singers pitches, “Albino Sex, Sex motif.”

Example 19 also shows the first iteration of “Chant of the Inevitable” assigned to clarinet beginning at m. 14. It forms set 9-7 (0 1 2 3 4 5 7 8 t), which generates the sets for most of the movement. Beginning at m. 44, the melodic line of the “Chant of the Inevitable” in the voices is supported by using harmonies belonging to C-minor, albeit in a non-functional manner. These include German Augmented-sixth chords; secondary dominants; and diminished, major, and minor chords. As the chant unfolds, chords are chosen that share a single note with each note in the chant. They can be seen below in Example 20.

The image displays two systems of musical notation. The first system consists of two vocal staves. The top staff begins with a dynamic marking of *f* and contains the lyrics: "They \_\_\_\_\_ will re\_ cive \_\_\_\_\_ in \_\_\_\_\_ their bodies \_\_\_\_\_ the \_\_\_\_\_". The bottom staff contains the lyrics: "They \_\_\_\_\_ will re - cieve \_\_\_\_\_ in \_\_\_\_\_ their bod dies the \_\_\_\_\_". The second system shows a piano accompaniment with a grand staff (treble and bass clefs). The music features triads and German augmented-sixth chords. A dynamic marking of *mp* is present at the beginning of the piano part.

**Example 20.** Triads and German Augmented-sixth chords in “Albino Sex, The Chant of the Inevitable”

In “Albino Sex” we hear a variety of motifs and sections. The order of the sections is based on my memory and perception of effects of the AIDS virus and the events surrounding them: sex as the transmission of the virus; a sense of fatalism towards the virus’ arrival and its effect; a lament for those who die from it; an examination of the virus itself; and finally people’s reaction to those plagued by the virus (see Example 9 above for a formal map of the movement). The first two sections, s “The Sex” and “Chant of the Inevitable” overlap, while the third section (“The Virus”) is heard on its own.

In the Virus leitmotif, seen in Example 21 below, I do not use set 3-1 (0 1 2) as a rhythmic or melodic motif, but rather as a vertical presence in the music. The set’s dissonance evokes discomfort and alienation to a general audience. I chose aclosed voicing to suggest the beginnings of the virus. In mm. 108--127, the melodic line begins on E, and then ascends to E-flat, then D, moving outwardly to depict the spread of the virus. For twenty-one measures, the

strings shift from harmonics to fingered fretted notes, and from tremolo to normal bowing. These changes in articulation color the section, the direction of the line creating a very long wedge shape, a musical icon of the spreading virus.

**Example 21.** The Virus leitmotif performed by the strings, “Albino Sex, The Virus.”

The peak of the virus occurs during mm. 129–136, which then moves without preparation to the next section, seen in Example 22 below. The climax involves all of the strings performing their highest notes possible at *fortississimo*, with tremolo and extreme vibrato, until they perform a glissando into set 6-z28 (0 1 3 5 6 9) at m. 136 with the rest of the ensemble. This entire section foreshadows the ensuing lament for the dying. The voices present the listener with a call-and-response scheme between the clarinet and chorus, while the strings return to 3-1 sonority that is held over from the virus section. This entire section, the virus, and its transition to the lament, are influenced greatly by the slow, gradually changing music of my professors, Dr. Orlando J. Garcia and Dr. Jacob Sudol.



The image shows a musical score for Violin, Viola, and Cello. The score is divided into two sections by a vertical line. The first section, measures 129-133, is circled in black and labeled "Climax of The Virus". It features a "molto vibrato" marking and a dynamic of "ff". The second section, measures 134-136, is labeled "Move with out preparation" and features a dynamic of "f".

**Example 22.** The end of the climax in “The Virus” (mm.129–136) , “Albino Sex, The Virus.”.

Set 8-5 (0 1 2 3 4 6 7 8) is used exclusively in “The Lament for the Dying,” as shown in Example 23 below. “The Lament for the Dying” is the only section of “Albino Sex” that does not contain sets derived from set 9-7. Similar to the “Chant of the Inevitable,” the melody in the piano is written to assist the vocalist in obtaining pitches.

The image shows a musical score for piano, measures 205-210. The score is divided into two staves. The first staff is labeled "A" and the second staff is labeled "205". The score features a melody in the piano, written to assist the vocalist in obtaining pitches.

**Example 23.** Excerpt from “Albino Sex, Lament for the Dying”

“Opposing Rants” is intended to be a text motif with an anger rant and a compassion rant. What I call a “text motif” is two or more voices overlapping with spoken text. Each line of text contains a contrasting point of view to be performed as a rant (to be spoken loudly and

passionately) that comments on the subject matter of the movement. One voice presents an angry point of view on the subject of homosexuals and their place in society. The other questions the stance religion takes on how we treat and judge homosexuals (but also people in general) from a compassionate point of view. An excerpt from the opposing rants is seen below in Example 24.

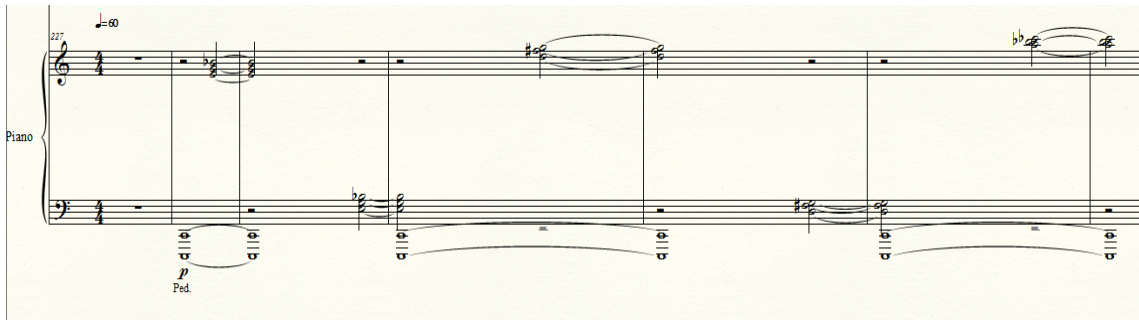
Let the fagots get married! Who gives a shit?! \_\_\_\_\_ What kind of a diluted,  
 Does it matter how we treat the sick and dying? How we e percieve them?

**Example 24.** Excerpt of opposing rants, “Albino Sex, Opposing Rants”

Beginning at m.228, the partials of the harmonic series support the text as vertical sonorities beginning. For example, if the given fundamental on the piano is C, the following partials are used in groups of three: the 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup>; the 8<sup>th</sup>, 10<sup>th</sup>, and 11<sup>th</sup>; and the 12<sup>th</sup>, 13<sup>th</sup>, and 14<sup>th</sup> partials. They become the following tri-chords: (E, G, B-flat); (D, F#, G); and (A, B-flat, B-natural). Example 25 illustrates the harmonic series starting on C, and in Example 26, we see the use of collections of partials over that fundamental.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

**Example 25.** Harmonic series



**Example 26.** Collections of partials, “Albino Sex, Opposing Rants”

The fundamentals for each repetition of the vertical sets are C, D, F, G, B and B-flat; the fundamentals collectively form set 6-z47 (0 1 2 4 7 9). The partials chosen are ordered by increasing dissonance. This increase embodies the tension of the topics alluded to in the text—sexual orientation, religion, compassion for the sick, and justice. “Albino Sex” ends with a vertical presentation of the “Failure” set 6-z23 (0 2 3 5 6 8), presented in broken form in the last eleven measures of the movement as seen below in Example 27. This vertical presentation is contrasted with the “Hope” set 6-32 (0 2 4 5 7 9) performed by the double-bass horizontally. The juxtaposition of the two sets, which alternate between woodwinds and voices, symbolizes the tension that still exists between the religious and gay communities.

A musical score for voices (Soprano, Alto, Tenor, Bass) and double bass, measures 301-306. The score is in 4/4 time. The key signature has one flat. The vocal parts have lyrics: "Failure", "Ah Oh", "Ah Oh", "Ah Oh", "Ah Oh". The double bass part has a "Hope motif" circled in black. The "Failure" set is highlighted with a black box and an arrow pointing to the vocal parts. The "Hope motif" is circled in black and has an arrow pointing to it from the label "Hope motif".

**Example 27.** Failure set and Hope motif, “Albino Sex, Opposing Rants”

## 4. Chapter Four: Horizontal Sets

### 4.1 Horizontal Sets: Fatwa

Sets have symbolic meanings in “Fatwa.” For example, set 3-1 (0 1 2) is used horizontally in the same way as it is vertically to symbolize the creation of the universe, as in Example 28. The cello and woodwinds perform the creation, as it were. Instead of a single ordered presentation of the set, the passage unfolds three transpositions of the set in a fragmented manner. Below in m. 2, we see that the cello begins with C(2) and B(1) in mm. 2 &3, but B-flat(0) does not appear until m. 5 completing the set. The fragmentation continues in m. 4 where A and D are introduced a perfect fourth apart. The cellist performs the A (0), whose set is then completed in the next two measures with B-flat (1) and B-natural. The D is not complete its set until E and E-flat are sounded in m. 8.

The image shows a musical score for Cello, titled "First movement Fatwa". The score is in 4/4 time and begins with a tempo marking of quarter note = 100. The music is marked "ff" (fortissimo). The score is divided into measures 2 through 9. Three specific transpositions of the set 3-1 (0 1 2) are highlighted with circles and labeled in boxes below the staff:

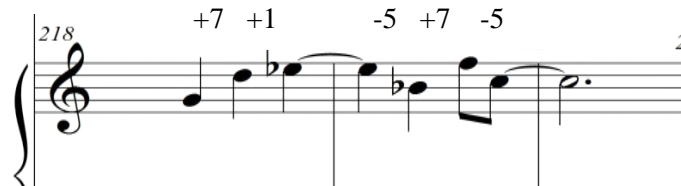
- Measure 2: C or 2
- Measure 3: B or 1
- Measure 5: B-flat or 0

Other performance instructions include "Molto Sul Pont." (measures 2-3), "Ord." (measure 4), and "Sul Pont." (measures 8-9). The notes in the highlighted measures are: Measure 2 (C2, B1), Measure 3 (B1, A0), and Measure 5 (Bb0, B0).

**Example 28.** The cello performs set 3-1(0 1 2) in fragmentation, “Fatwa, The Creation.”

“Gibreel’s Song” is sung loudly and is intended to mimic the Muslim call to prayer, “Adhan,” without using any of the “Ma Qams” or traditional melodic modes of Arabic/Persian music. It is not an exact replication of the traditional call to prayer—just a poor imitation. The singer’s only instruction is to sing “like Adhan.” This merely approximate imitation captures the tone of the text, which questions the divinity and legitimacy of this message. Like Salman’s changes to the revelation, the music of “Gibreel’s Song” is intended to sound false.

The cardinality of the collections in “Gibreel’s Song” ranges from four to six. When referring to the contour of a linear presentation, I will be using the concept of *ordered pitched intervals*, which “focus[es] attention on the contour of the line, its balance of rising and falling” (Straus 2005, 8). The upward motion will be represented by a (+) sign followed by the number of semitones, and downward motion will be represented by a (–) sign and the number of semitones. The Hope motif’s contour is +7,+1,-5,+7,-5. The contour of each horizontal line in “Fatwa” is loosely based on the contour of the Hope motif 6-32 (0 2 4 5 7 9) as presented in Example 29, an excerpt from “Albino Sex.”



**Example 29.** The Hope motif, whose ordered pitch contour is +7,+1,-5,+7,-5.

I use the term *contour* loosely based for two reasons. First, because of the different interval content and cardinality of each new set, it is impossible always to replicate the exact contour of the Hope motif. Secondly, I use the variable similarities and inconsistencies that arise to symbolize the way in which revelations can be reinterpreted. In Example 30 the violin

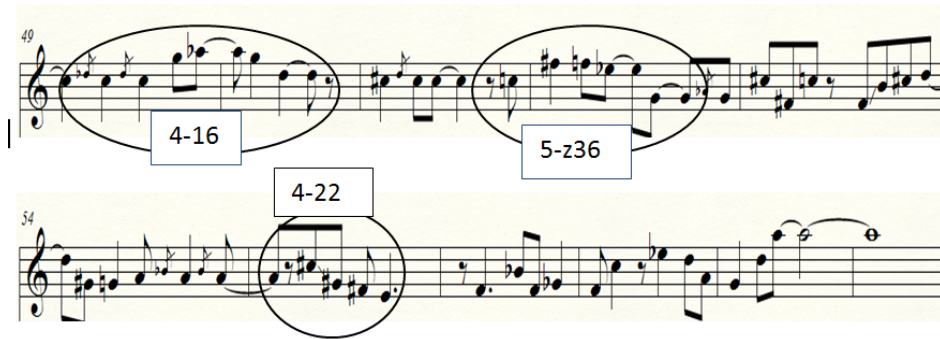
performs set 6-15(0 1 2 4 5 8); the contour of this line is +7,+1,-5,+3,-2. If we compare this to the contour of the Hope motif (+7,+1,-5,+7,-5), we notice that the first three ordered intervals are the same, but the last two are different, thereby representing a modified revelation.



**Example 30.** Set 6-15 in the contour of the Hope motif, “Fatwa, Salman’s Edit.”

“Gibreel’s Song,” excerpted in Example 31 below, is intended to represent the first iteration of the gods’ revelation to the angel Gibreel. I use the Hope motif’s contour as a basis for every line in Fatwa, because I regard god’s message as hope. No other melodic line follows the above contour exactly in “Fatwa” or even in “Gibreel’s Song;” they are approximations. The approximations are meant to be representative of the message of hope being altered over time as a result of its translations, or for the convenience of its author.

In Example 31 below, the soprano begins “Gibreel’s Song” at mm. 49–50 with 4-16 (0 1 5 7). The contour of this first set is +7,+1,-1,-5, similar at first, but then deviating from the Hope contour (+7,+1,-5,+7,-5); right from the start “Gibreel’s Song” includes discrepancies from the original revelation. At m.52 on the “and” of beat four, set 5-z36 (0 1 2 4 7) is sung and its contour is +6,-1,-2,-8. With set 5-z36 (0 1 2 4 7) the contour is gesturally similar. However, with set 4-22 (0 2 4 7), we lose the general gesture of the line altogether, as this is a descending line.



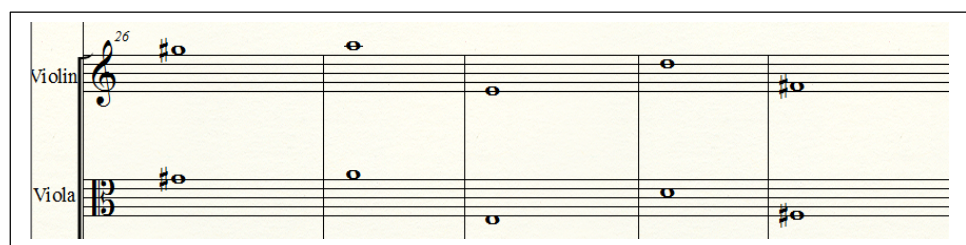
**Example 31.** Gibreel’s Song features modified contours of the Hope motif, “Fatwa Gibreel’s Song.”

#### 4.2 Horizontal Sets: Hitchens

While Hitchens’ speaking style was full of flourishes and quips, with an uncanny ability to quote books from memory, the structure of his debates against religious opponents seemed always exactly the same.

In “Hitchens,” there are few horizontal presentations of the sets, and they do not bear symbolic meaning, as they do in the other two movements. In this movement, I use the following eight sets: 5-11 (0 2 3 4 7), 5-19 (0 1 3 6 7), 5-24 (0 1 3 5 7), 5-26 (0 2 4 5 8), 5-28(0 2 3 6 8), 6-22( 0 1 2 4 6 8), 6-z24(0 1 3 4 6 8), and 6-z28 (0 1 3 5 6 9). The restricted note choice in the movement is meant to imitate Hitchens’ systematic debating style.

The first horizontal appearance of a set is at m. 26, with 5-24 (0 1 3 5 7) occurring simultaneously in the violin and viola, as seen below in Example 32. Here, the set unfolds in no particular order and with no specific direction in mind (questions or answers).



**Example 32.** First use of set 5-24 in, “Hitchens, section one.”



Beginning at m. 31, 5-24 is transposed up a whole step, completing itself with the arrival of G# in m. 37 (Example 33).

**Example 33.** Set 5-24 completed from mm. 31-37, “Hitchens, section one.”

In Example 34, the flute at mm. 35-37 combines two transpositions of 5-24: G#, A, D, E, and F# and A#, B, E, F#, and G#. Together, the two transposition form set 7-24(0 1 2 3 5 7 9), the complement of 5-24. Both sets share the G#.

**Example 34.** The flute performs two transpositions of 5-24 creating set 7-24, “Hitchens, section one.”



The music of “Hitchens” is restricted in its use of intervals, using only one set melodically until mm. 47-56, when additional sets 5-11, 5-19, and 5-28 are introduced, as seen below in Example 35. Although rhythmically homogenous, the introduction of these sets generates contrast, as the difference in intervallic content is immediately apparent to the listener.

**Example 35** Sets 5-11, 5-19, and 5-28 introduce new intervallic content, “Hitchens, section one.”

Following the idea from “Fatwa” of using similar contours, section two of “Hitchens” features the piano performing set 5-26 (0 2 4 5 8) at m.195. The contour of set 5-26 (0 2 4 5 8) is -6, -2,+16, -11. A similar contour is used at mm. 212–213, with set 5-24 (0 1 3 5 7) whose contour is -7, -2,+16, -10. Later in mm. 228–229, set 6-22 (0 1 2 4 6 8) has a contour quite different, although, as in “Fatwa,” the general gesture of the line is followed in this case: down, up, and down again. The rhythmic figures are very similar, as shown in Example 36 below. While most of the music in “Hitchens” is not symbolic, this uniformity of the line is intended to represent Hitchens’ consistent approach to argumentation.

**Example 36** Similar contour of sets 5-26, 5-24, and 6-22 in, “Hitchens, section two.”

Section two of “Hitchens” features a series of *glissandi* in the string section, seen below in Example 37. Each string instrument is instructed to begin on the indicated note of their fourth string and glide up to the highest possible note. After reaching the highest note possible on the fingerboard, the string players are then required to go further. The space between the end of the fingerboard and the bridge is to be divided into three approximately even sections. At that point, the performer is to pinch the string to sound a pitch instead of a harmonic. The three-line staff is used to represent the three approximate divisions of the space between the end of the fingerboard and the bridge. The first space on the staff is the area just beyond the fingerboard, with the second space is middle, and the space above the staff corresponds to the area nearest the bridge; the size of each division is to be approximated by the performer. While no sets are used, the glissando pattern is a horizontal contour that sharply contrasts with the heavily motivic and set-driven first and third movements. The seven-measure *glissando* pattern is deployed over a duration of 2:12, first in the cello and double bass, and then in the viola and violin.

**Example 37** *Glissandi* in section two of Hitchens, “Hitchens, section two.”

### 4.3 Horizontal Sets: Albino Sex

“Albino Sex” attempts to represent the emergence of HIV/AIDS in the early 1980s and the social and religious impact AIDS had at the time; the movement also projects that earlier controversy into the present. The text compares the current outrage against gay marriage to the outrage at the number of ousted pedophiles in the Catholic Church. Therefore, it begins with the Sex motif, a simple horizontal gesture falling and rising, seen below in Example 38.



**Example 38** The Sex motif, “Albino Sex, The Sex motif.”

The Sex motif starts in the voices, then passes to the strings, always beginning on B, descending to the lowest note possible, ascends to D, before repeating the gesture. Later in the movement, the Sex motif is reconfigured for the woodwinds, as in Example 39, in 4/4 time without *glissandi*. The Sex motif is consistently interspersed with the next motif, “Chant of the Inevitable.”

Three staves of music in treble clef. The top staff has a dynamic marking *mf*. The middle and bottom staves also have a dynamic marking *mf*. The notation shows a reconfigured version of the Sex motif across three staves, with measures numbered 82, 83, 84, 85, and 86.

**Example 39** The Sex motif in the woodwinds, “Albino Sex, The Sex motif.”

“Chant of the Inevitable” is intended to represent the inevitability of the virus’s spread and the societal effects of HIV/AIDS. The inevitable is of course named in hindsight. The first appearance of “Chant of the Inevitable” is in the clarinet at m.14, alongside the Sex motif, seen below in Example 40. Intended to represent the inevitable consequences of sexual promiscuity in the presence of a previously unknown disease, “Chant of the Inevitable” carries no tonal implications. In the previous section on vertical collections, I describe the chant as having no hierarchy; an examination of the line itself reveals why. The chordal outline of the chant suggests, in turn, E-minor, D-minor, E-minor, B-flat-major, G major, and finally ending on a single unresolved note, D-flat. This last note gives the listener the expectation of resolution as the D-flat/D# sounds like a leading tone wanting to resolve to E natural. However, the motif is never resolved, and it is typically transposed and performed the same way time and again.

**Example 40.** The Chant of the Inevitable outlines chords with no hierarchy, “Albino Sex, The Chant of the Inevitable.”

The combination of leitmotifs like the Sex motif and “Chant of the Inevitable” create symbolic mixture throughout the movement. Below, in Example 41, we see the use of “Chant of the Inevitable” together with the Sex motif. This represents the inevitable reaction of the religious

community to the infected homosexual community. The passage includes a paraphrased biblical quote by David Barton, “They will receive in their bodies the penalties of their behavior” Romans 1:27), which underscores this reaction literally.

The image shows a musical score for a piece titled "Albino Sex, Chant of the Inevitable." It features three staves. The top staff is a vocal line with lyrics: "They will re-cieve in their bo-dies the pe-nal-ties of their be-ha-vi-or". The middle staff is a piano accompaniment line. The bottom staff is another piano accompaniment line. There are annotations: "Chant of the Inevitable" with an arrow pointing to the vocal line, and "Sex motif" with an arrow pointing to a specific melodic line in the bottom staff. The score includes dynamic markings like *mf* and *f*, and measure numbers 31 through 41.

**Example 41** The Sex motif and Chant of the Inevitable heard simultaneously, “Albino Sex, Chant of the Inevitable.”

The “Lament for the Dying,” seen below in Example 42, is an art song in the middle of “Albino Sex,” whose title suggests its representational intent. Mostly sung in vocalise, the melody is derived from set 8-7 (0 1 2 3 4 6 7 8), and, much like the solo line of “Gibreel’s Song,” it is broken into smaller groupings of four to six notes. Rather than using a minor key to suggest lament, the five semitones within it offer the opportunity for a constantly shifting pitch center. The melodic line was largely improvised then written down. At the end of the “Lament for the Dying,” the alto sings “just let me die,” the only text in this section, but continues with the Hope motif, ending the song optimistically.

Alto

$\text{♩} = 60$

*mf* *mf*  $>$  *p* *mf*

201 202 203 204 205 206 207

208 209 210 211 212 213 214

*p* *f* *mf* *ff*

**Example 42** The Lament for the dying, “Albino Sex, The Lament for the Dying.”

## 5. Chapter Five: Rhythm

### 5.1 Rhythm: Fatwa

“Fatwa” contains the following three rhythmic patterns, performed by the piano, cello and double bass, and consisting of eighth-note pattern groupings: (3, 2, 2), (6, 2, 4), and (5, 2, 4). The groupings are based on the eighth note as its smallest unit. Their construction varies, depending on what part of the beat they begin. In Example 43 below, we can see the rhythmic groupings realized with a quarter note tied to an eighth note and two sets of eighth notes tied together. A version of the (6,2,4,) pattern seen in Example 44 below, it is constructed using a half note tied to a quarter note, a quarter note, and a half note. Finally the (5,2,4,) pattern is constructed, in Example 45, using a quarter note tied to a dotted quarter note, two tied eighth notes, and an eighth note tied to a quarter note tied to an eighth note.



**Example 43** Rhythmic pattern 3, 2, 2, performed on the piano, “Fatwa, Salman’s Edit.”



**Example 44** Rhythmic pattern 6, 2, 4, performed by the piano, “Fatwa, Salman’s Edit.”



**Example 45** The rhythmic pattern 5, 2, 4, performed by the piano, “Fatwa, Salman’s Edit.”

The concept of rhythmic grouping is applied to set 6-22 (0 1 2 4 6 8) in the strings at m. 96, seen below in Example 46. I use a sixteenth-note pattern (1, 1, 3,) performed by the viola and cello. This pattern contrasts the quarter-note presentation of the same set 6-22 (0 1 2 4 6 8) by the violin, creating syncopation, with the strong pulse on the third attack. The longer duration on the third attack results in an agogic accent on the weaker part of the beat.

The image shows a musical score for two staves, Viola and Cello. The top staff is labeled 'Ord.' and the bottom staff is also labeled 'Ord.'. A circled section of the first measure in both staves highlights a rhythmic pattern of sixteenth notes. A text box below the staves reads '(1, 1, 3) in sixteenth notes'. The score continues for several measures, showing the progression of the set 6-22.

**Example 46** Set 6-22 (0 1 2 4 6 8)<sub>n</sub> is performed in the rhythmic grouping of sixteenth notes (1,1,3) by the viola and cello, “Fatwa, Salman’s Edit.”

The (1, 1, 3) pattern is performed by the viola and cello in sixteenth notes and is then transformed by altering the pattern to a base value of eighth notes. In doing so, the strong pulse is in the second attack creating an agogic accent. This new rhythm, (1, 3, 2) in eight notes, is seen below in Example 47.

The image shows a musical score for two staves, Viola and Cello. The top staff is labeled 'Viola' and the bottom staff is labeled 'Cello'. A circled section of the first measure in both staves highlights a rhythmic pattern of eighth notes. A text box above the staves reads '(1, 3, 2) eighth note group'. The score continues for several measures, showing the progression of the set 6-22.

**Example 47.** A (1, 3, 2) grouping of eight notes in cello and viola, “Fatwa, Salman’s Edit.”



The in “Fatwa” is partly spoken by the narrator and partly sung by the choir. Rhythm plays a large role in the spoken passages by emphasizing important words or phrases. Sixteenth notes are heard at the beginning of the passage, “he sat at the prophet’s feet...,” seen below in Example 48, and they are transformed to larger values, eighth and quarter notes, over the words “writing down, rules, rules, rules.” This same emphasis occurs in the text “all hearing all knowing he would write all knowing all wise. Here’s the point Mahound...” The rhythmic figures are reduced to sixteenth notes with “did not notice the alterations. ”

**Example 48.** Larger rhythms emphasis important words or phrases in the text, “Fatwa, Salman’s Edit.”

In Example 49, rhythmic augmentation emphasizes the text as the choir repeats, “he said, he said.” For two measures, they repeat this phrase in sixteenth notes, until they arrive at “He said Christian I wrote Jew,” sung in eight notes. Salman the Persian is describing how Mahound could

have initially made an error that anyone could have made. Therefore, Salman’s intention is to make a much more noticeable change, testing the prophet’s memory of the revelation.

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Baritone 1. The score is divided into two measures, 134 and 135. Measure 134 contains the lyrics "he said he said he said he said he said he said he said he said" for all four voices. Measure 135 contains the lyrics "He said christ ian I wrote Jew" for all four voices. The Soprano part starts at measure 134 and the other parts start at measure 135. The lyrics are written below the notes, and the lyrics are "he said he said he said he said he said he said he said he said" and "He said christ ian I wrote Jew".

**Example 49.** A rhythmic augmentation in the text, “Fatwa, Salman’s Edit.”

## 5.2 Rhythm: Hitchens

“Hitchens” includes the same concept of note groupings found in “Fatwa,” leading to a number of polyrhythmic passages. The first occurrence of polyrhythms created by groupings of eighth notes in this section can be heard at m.49 (Example 50). The groupings are based on the eighth note as its smallest unit. The (1, 5, 4, 4) grouping is equal to one eighth note, an eighth note tied to a half note and another half note; the (1, 5, 2) grouping comprises an eighth note, eighth note plus a half note, and one quarter note; and the grouping (1, 2, 2) presents an eighth note and two quarter notes. The polyrhythms suggest different time signatures against the notated 4/4. The (1, 5, 4, 4) eighth-note group suggests 6/8 plus 4/4. When the grouping changes to (1, 5, 2) the suggested meter is 7/8 divided into 5+2. The last implied time signature is 5/8, divided as (1, 2, 2) instead of the more traditional 3+2 or 2+3.

Flute

Clarinet

Horn in F

Violin

Viola

Measures 49-57. Flute and Clarinet parts are mostly rests. Horn in F has a few notes starting at measure 53. Viola has two circled eighth-note patterns: (1, 5, 4, 4) in measures 50-51 and (1, 5, 2) in measures 54-55.

**Example 50.** A shifting pattern rhythmic in the strings (1, 5, 4, 4) to (1, 5, 2), "Hitchens, section one."

The (1, 2, 2) pattern of eight notes from mm. 56-59 is altered at mm. 60 to 4/4 time and then changes to 5/8 time in mm. 61. The new pattern consists of five eighth notes with the down beat displaced by an octave to accentuate the rhythm as (1-1234), (1-1234) seen in Example 51.

Viola

Cello

Measures 60-61. Viola has two circled eighth-note patterns: (1, 2, 2) in measure 60 and (1-1, 2, 3, 4) in measure 61. Cello has a corresponding eighth-note pattern.

**Example 51.** Transition of eighth note rhythmic pattern (1, 2, 2) in 4/4 meter to (1-1, 2, 3, 4) in 5/8 meter, "Hitchens, section one."

The pattern is then augmented and becomes a grouping heard as (2-12345) in 7/8 meter, where the first two beats are a quarter note and the other five are eighth notes, seen below in Example 52. The new quarter note in 7/8 creates an agogic accent in between the five eighth note pattern that the listener recognizes from the previous section.

The image shows a musical score for Viola and Cello in 7/8 time. The Viola part is on the top staff and the Cello part is on the bottom staff. Both parts are marked with a mezzo-forte (*mf*) dynamic. In the first measure, the Viola has a circled eighth-note pattern with a box labeled "1-1, 2, 3, 4". In the second measure, the Cello has a circled eighth-note pattern with a box labeled "2-1, 2, 3, 4, 5". The Viola part continues with a circled eighth-note pattern in the third measure, also marked with *mf*.

**Example 52.** The eighth rhythmic pattern (1-1, 2, 3, 4) from 5/8 is altered again in 7/8 time to (2-1,2,3,4), “Hitchens, section one.”

A retrograde of the (2-1, 2, 3, 4, 5) eighth note pattern, as seen above, namely (1,2,3,4,5-2), is heard in the cello before returning to (1, 2, 2) pattern from mm. 56-59, thereby performing two groupings of 7/8 time against each other. I then return to the (1, 2, 2) eighth note grouping in 5/8, continuing with an eighth-note pulse and introducing syncopation, as in Example 53.

The image shows a musical score for Viola and Cello in 7/8 time. The Viola part is on the top staff and the Cello part is on the bottom staff. In the first measure, the Viola has a circled eighth-note pattern with a box labeled "(1, 2, 3, 4, 5-2)". In the second measure, the Cello has a circled eighth-note pattern with a box labeled "(1, 2, 2)". The Cello part is marked with a fortissimo (*ff*) dynamic.

**Example 53.** A retrograde of (2-1,2,3,4) eighth note pattern and return to (1,2,2) eighth note pattern, “Hitchens, section one.”

Subsequently, I transform the (1, 2, 2) pattern by adding two more eighth notes, resulting in the grouping (1, 2, 2, 2) written as an eighth note and three quarter notes. This (1, 2, 2, 2) pattern suggests 7/8 meter, presenting another polyrhythm within 5/8 meter, shown Example 54.



**Example 54.** The (1, 2, 2) eighth-note rhythmic pattern is transformed into (1, 2, 2, 2), “Hitchens, section one.”

The final rhythmic process is an additive/subtractive one that is borrowed from Minimalism. It is heard over the last fifty measures of the first section of “Hitchens.” I constructed it using a two-measure pattern in 5/8 meter, focusing on the contrast between silence and sound. The sounds (itches) are performed using a dotted quarter note in the first measure of the pattern and a quarter note in last two beats of the second measure, projecting set 5-24 (0 1 3 5 7). As a result, a constantly shifting grouping of 3+2 and 2+3 in 5/8 occurs. Silences (rests) between each instance of sound are equal to five eighths notes, as is seen below in Example 55.



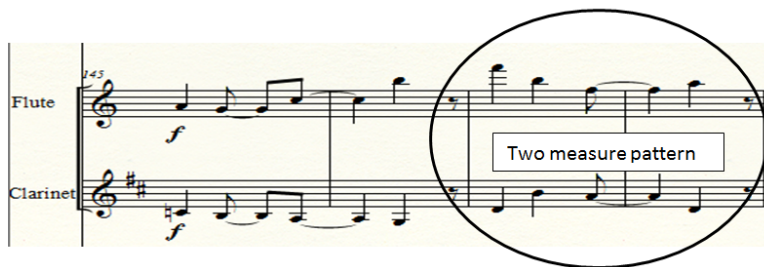
**Example 55.** Two measure pattern in 5/8 time, “Hitchens, section one.”

By subtracting the number of rests (silence), now equal to three eighth notes, between each instances of sound (note), a metric acceleration of the tempo occurs (see Example 56). This also reduces the pattern to three measures instead of the previous combination of two two-measure pattern.



**Example 56.** Silences are removed and the pattern is now three measures long, “Hitchens, section one.”

I continue to subtract the value of the rests (silence) until there is no silence between each sound, except at the end of the pattern, and the note values are now tied to create a polyrhythm 5/4 v.s. 5/8, seen below in Example 57.



**Example 57.** Continuing the subtractive method another two measure pattern emerges, “Hitchens, section one.”

The metric acceleration comes to an end when the note values (sounds) are all eighth notes and the rests (silence) are equal to two eighth notes, as in Example 58..

**Example 58** Metric acceleration, “Hitchens, section one.”

### 5.3 Rhythm: Albino Sex

“Albino Sex” begins in 6/8 time, with the dotted quarter note equaling 80 beats per measure, seen in Example 59. The piano starts with a syncopated pattern that emphasizes the second half of every second measure. The *glissando* of the voices and strings, the Sex motif, offsets the pattern as the phrases end on the down beat of each measure. The entrance on the off beats in the sopranos presents further syncopation for a motor-like beginning to the movement.

**Example 59.** The introduction of “Albino Sex” is an ostinato on the piano, “Albino Sex, The Sex motif



“Albino Sex’s” leitmotifs share rhythmic similarities. The first two seen in Example 60 below, show the same line in the clarinet and the bass with slight rhythmic changes to the vocal line to achieve clarity in pronunciation. Where the voice sings “in their” and “penalties,” the ties are broken, aiding the articulation of the text.

The image shows a musical score with two staves. The top staff is for Clarinet (Bb) and the bottom staff is for Bass. The vocal line is written in the bass clef. The lyrics are: "They will receive in their po-dies the pe-nal-ties". Two vertical boxes are drawn around the vocal line, one around the phrase "in their" and another around "pe-nal-ties", indicating where ties are broken for clarity.

**Example 60.** The Chant of the Inevitable is altered rhythmically for clarity the vocal part, “Albinos Sex.”

In large rhythmic change, the word *the* in the original; it spans 12 beats and in the second version only 4 beats. The shortening of the word “the” allows for more time, in the measure, to add the question “Why does god kill to the text?”



**Example 61.** The Chant of the Inevitable is altered again to fit the text “Why does God kill?,” “Albino Sex, The Chant of the Inevitable.”

## 6. Chapter Six: Extended Techniques

### 6.1 Extended Techniques: Fatwa

In the beginning of “Fatwa’s” first section, “The Creation,” several extended techniques are used for dramatic effect and to create a dense texture. In “Fatwa,” the violin and viola are both instructed to bow behind the bridge with overpressure in the indicated rhythm. The sound generated is loud and distorted. This effect is intended to symbolize a universe coming into being. In measures 2–27, shown in Example 62, I use a four line staff to represent the four strings of the violin and viola starting from the lowest string at the bottom of the staff.

**Example 62.** Bowing behind the bridge with overpressure, “Fatwa, The Creation.”

Reverse screaming is a technique I learned from listening to metal music, in particular from a band called Deftones and their 2000 album release *White Pony*. Deftones singer Chino Moreno creates a very high-pitched, white-noise-like sound in their songs. Having found no lessons or videos on how to create this unique sound, I began experimenting to imitate the sound in the albums. By screaming while inhaling I create what, to my ear, is an overpressure-like sound, as if on strings. The amount of overpressure is what adds the white noise/distortion effect to the scream itself.

When I met with composer and throat singer Ken Ueno in 2012, he informed me that controlling pitch is also a possibility. Soon after, I began exploring the pitch range that can be achieved. There is no doubt that elements of Fry screaming and other techniques can create a similar sound to the one I make, but this is accomplished with approaches of which I am unaware.

At the end of “Fatwa,” I interpolate reverse screaming within the reading of the Ayatollah Khomeini’s fatwa against Salman Rushdie. The only instruction is to reverse scream on top of a blank staff, as seen below in Example 63. My intention was to create an association between what most would consider a horrible sound and what I consider a horrible action.

The image shows two musical staves with lyrics. The top staff has the lyrics: ".demed to death." followed by a bar line, a dash, another bar line, and "I call on all val-ient Mus-lims". Below the first staff, there is a blank staff with the instruction "Reverse Scream" and a small black circle. The bottom staff has the lyrics: ", are con-demed to death." followed by a bar line, and "I call on all val-ient Mus". Above the first bar line of the bottom staff is the number "173", and above the second bar line is the number "174".

**Example 63.** Notation and instruction for reverse scream, Fatwa, Salman’s Edit.”

Intensity is an important aspect of “Fatwa,” as the subject matter is one of great import. In an effort to create an accompaniment to the text of *The Satanic Verses* that reflects that intensity, I introduce overpressure with the strings. The constant ebb and flow of bowing changes, from no overpressure to *molto* over pressure, creates forward motion and tries to parallel Salman the Persian’s experience in the text. In Example 64, these bowing changes accompany a climax in the text.

**Example 64.** Over pressure bowing helps to heighten the tension on the text, “Fatwa, Salman’s Edit.”

Spoken text is present throughout the piece. In “Fatwa,” when performed by the chorus, spoken text presents the listener not only with a change in timbre but also draws their attention to the text through the sudden changes in its delivery. It is indicated with a lineless staff, and the instruction “spoken,” as in Example 65.

**Example 65.** Spoken notation, “Fatwa, Salman’s Edit.”

## 6.2 Extended Techniques: Hitchens

In “Hitchens,” spoken text also plays a symbolic role as a textured percussive element. The text in this passage consists of nonsense monosyllabic sounds “ren la ma ka me ni,” seen below in Example 66, which are followed by moans. These monosyllabic sounds and moans represent arguments presented by Hitchens’ opponents during a debate. The vocalists are instructed to cup their hands over their mouths to partially mute their speech as they begin their moans and sounds. Because there is no written rhythm, the only instruction for the duration of the text is that it should begin on the down beat and end before the next measure. The conductor plays a crucial role in cueing the vocalists to keep them, not in a strict time, but guided until they are waved off when the section ends.

220

*mf* Muted moans and speech

Soprano

La La Ha Ha

Moan

*mf* Muted moans and speech

Alto

Ren La Ma Ka Me Ni Ren La Ma Ka Me Ni

*mf* Muted moans and speech

Tenore

Ho Ho Ho tra Je no ka Ho Ho Ho tra Je no ka

*mf* Muted moans and speech

Bass

Lo la Mo na Lo la Mo na

Example 66. Muted spoken text, “Hitchens, section two.”

## **Conclusion**

In STF, I select philosophies whose tenets are contradicted when put into practice. I use the words of Rushdie and Hitchens to present these contradictions and use compositional techniques to accompany those arguments. In “Albino Sex” I present my own words in collecting public perceptions of sexuality and gay rights. All in an effort to make a political statement about freedom of speech, freedom of thought, and sexual liberty without fear of persecution. Musically, my intention was to reflect the authors and the issues without interfering with the textual narrative. From set theory to leitmotifs, live audio to theatrics, I mix old and new techniques to coalesce my narrative. The music and ideas presented may seem dour; nevertheless I consider it the only way to say and do exactly what I intended.

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## Appendices

C	C#	D	D#	E	F	F#	G	G#	A	A#	B
0	1	2	3	4	5	6	7	8	9	T	E

Conversion chart from letter names to numbers

### Set used per movement

#### Movement One: "Fatwa"

"The Creation": (012),

"Gibreel's Song": 4-16(0157), 4-22(0247), 5-z36(01247), and 6-z28(012347).

Error Sets: 4-23(0257),5-1(01234),5-13(02148),5-14(01257),5-24(01357),5-28(02368),

5-30(01468),5-31(01369),5-32(0 1 4 6 9 ), 5-35(0 2 4 7 9),6-z12(012467), 6-15(012458),

6-18(0 1 2 5 7 8 ), 6-22(0 1 2 4 6 8),6-34(0 1 3 5 7 9), 6-z47(0 1 2 4 7 9 )

#### Movement Two: "Hitchens"

5-11(02347), 5-z18(0 1 4 5 7 ), 5-19(0 1 3 6 7 ), 5-24(0 1 3 5 7 ), 5-28(0 2 3 6 8 ),

6-z24(0 1 3 4 6 8 ), 6-z28(0 1 3 5 6 9 ), 6-22(0 1 2 4 6 8 ),

### Movement Three: “Albino Sex”

Chant of the Inevitable: 9-7.(0 1 2 3 4 5 7 8 t )

Lament for the Dying: 8-5 (0 1 2 3 4 6 7 8)

Hope: 6-32 (0 2 4 5 7 9)

Fail: 6-z23 (0 2 3 5 6 8 )

Virus: 3-1 (0 1 2)

### The Text in “Fatwa”

What follows is the edited excerpt of *The Satanic Verses* as it appears within the first movement of STF, “Fatwa,” as well as the Ayatollah Khomeini’s fatwa as read on Iranian radio February 14, 1989. The text is presented as it is spoken or sung by Narrator, SATB, or entire ensemble.

**Nar:** ...Amid the palm trees of the oasis Gibreel appeared to the Prophet and found himself sprouting rules, rules, rules, until the faithful could scarcely bear the prospect of anymore revelation,... It was as if no aspect of human existence was to be left unregulated, free. The revelation -the *recitation*- told the faithful how much to eat, how deeply they should sleep, and which sexual position had received divine sanction... Gibreel further listed the permitted and forbidden subjects of conversation, and ear marked the parts of the body which could not be scratched no matter how unbearably they might itch. He vetoed the consumption of prawns, those bizarre other- worldly creatures which no member of the faithful had ever seen,...And Gibreel the arch angel specified the manner in which a man should be buried, and how his property should be divided, so that Salman the Persian got to wondering what manner of God this was that sounded so much like a business man. This was when he had the idea that destroyed his faith, because he



recall that of course Mahound himself had been a business man, and a damn successful one at that, a person to whom organization and rules came naturally, so excessively convenient it was that he should have come up with such a very businesslike arch-angel, who handed down the management decisions of this highly corporate, if non-corporeal, God. After that Salman noticed how useful and well timed the revelations tend to be, so that when the faithful were disputing Mahound's view on any subject, from the possibility of space travel to the permanence of Hell, the angel would turn up with an answer, and he always supported Mahound...It would have been different, Salman complained to Baal, if Mahound took up his positions after receiving the revelations from Gibreel; but no, he just laid down the law, and the angel would confirm it afterwards; so I began to get a bad smell in my nose, and I thought this must be the odor of those fabled and legendary unclean creatures what's their name prawns.

**SATB:** All those revelations of convenience he told Baal,

**Nar:** and the longer I did the job the worse it got,... finally I decided to test him....

**SATB:** After that, when he sat at the Prophet's feet writing down rules rules rules, he began, to surreptitiously, to change things. Little things at first. If Mahound recited a verse in which God described as *all hearing all knowing*, he would write *all knowing all wise*. Here is the point: Mahound did not notice the alterations.

**Nar:** So there I was, actually writing the Book, or rewriting, anyway, polluting the word of God with my own profane language. But, good heavens, if my poor words could not be distinguished from the Revelation by God's own Messenger, then what did that mean? What did that say about the quality of the divine poetry?

**SATB:** Look, I swear, I was shaken to my soul. It's one thing to be a smart bastard and have half suspicions about funny business, but it's quite another thing to find out your right.

**Nar:** ...The truth is that what I expected when I first made that first tiny change *all wise* instead *all hearing*- what I *wanted* was to read it back to the Prophet, and he'd say

**SATB:** What's the matter with you, Salman, are you going deaf?

**Nar:** And I'd say, Oops, Oh God, bit of a slip,... but it didn't happen; and now I was writing the revelation and nobody was noticing, and I didn't have the courage to own up. I was scared silly, I can tell you. Also: I was sadder than I'd ever been. So I had to go on doing it. Maybe he'd just missed out once, I thought, anybody can make a mistake. So the next time I changed a bigger thing.

**NAR/ SATB:**He said Christian, I wrote down Jew,

**Nar:** He'd noticed that, surly; how could he not? But when I read him the chapter he nodded and thanked me politely, and I went out of his tent with tears in my eyes. After that I knew my days... were numbered;

**Nar/ SATB:** but I had to go on doing it, I had to. There is no bitterness like that of a man who finds out he has been believing in a ghost. I would fall, I knew, but he would fall with me.

**Nar:** So I went on with my devilment, changing verses, until one day I read my lines to him, and saw him frown and shake his head as if to clear his mind, and then nodded his approval slowly, but with a little doubt. I knew I had reached the edge, and that the next time I rewrote the Book he'd know everything. That night I lay awake holding his fate in my hands as well as my own.

**SATB:** if I allowed myself to be destroyed I could destroy him, too. I had choose, on that awe full night, whether I preferred death with revenge to life without anything. As you see I chose life.

**Nar:** As you see I chose: life.

**SATB:** Before dawn I left... on my camel, back Jahalier. And now Mahound is coming in triumph; so I shall lose my life after all. And his power has grown to great for me to unmake him now.

**SATB:** Baal asked: why are you sure he will kill you? Salman the Persian answered:

**Nar:** It's his word against mine.

**The Ayatollah Khomeini's fatwa as read on Iranian radio February 14, 1989:**

Entire ensemble: "We are from Allah and to Allah we shall return. I am informing all brave Muslims of the world that the author of *The Satanic Verses*, a text written, edited, and published against Islam, the Prophet of Islam, and the Qur'an, along with all the editors and publishers aware of its contents, are condemned to death. I call on all valiant Muslims wherever they may be in the world to kill them without delay, so that no one will dare insult the sacred beliefs of Muslims henceforth. And whoever is killed in this cause will be a martyr, Allah Willing. Meanwhile if someone has access to the author of the book but is incapable of carrying out the execution, he should inform the people so that Rushdie is punished for his actions."

## **Video clips used in MVT 2 of STF: “Hitchens”**

Clip one:

[https://www.youtube.com/watch?v=GQEDOA\\_gAHI](https://www.youtube.com/watch?v=GQEDOA_gAHI)

Clip Two:

<https://www.youtube.com/watch?v=ORV-CyOpzXg>

### **Text In “Albino Sex”**

They will receive in their bodies the penalties of their behavior.

Why does god kill.

Oh god kills to wipe the earth of the sin,sin he creates.

There is no sin no god only lies.

### **THE VIRUS**

I hear it only affects fagots. The gay Cancer? The lord sees all and punishes sin! Well that’s what they get those queers! Thank can’t be true? I know a guy who isn’t gay who has it. Karposis Sarcoma? Spread by drug use? What if they use the toilet? I can’t work with someone who has AIDS! Human Imm.unodeficiency virus Infection. I think homos still caused this. Acquired Imm.unodeficiency Syndrome. Just let me die.

## Lament for the Dying

Just help me die.

## Opposing Rants

Rant #1:

Let the fagots get married, who gives a shit! What kind of a diluted, knuckle dragging bible thumping fuck, do you have to be ? When there are priests falling out of the sky for fucking little children, for what seems like an eternity. Don't get me wrong, I don't give a shit about these fags preferences, we want equal rights, join the army, have kids. Let them have kids, they can raise mine, fight the Arabs I just wanna fuck!

Rant#2

Does it matter how we treat the sick and dying? How we perceive them? What does it say about us if we believe in gods that torment and kill to get their message across? Should we then be surprised when they kill in the name of god? How strong does faith have to be to blind you from the contradictions of the actions you take?

A play on words of the title and subject matter of the rants:

Line 1.Preist sin falling dead from the sky sex

Line 2.Sky god watches sex and death from albino presets sin falling dead

Line 3.Falling the from sky albino priests