

A Path to Society

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Introduction: Society, the Composition

This essay concerns my musical composition titled *Society*. It is a free and improvisatory composition of a political nature. That *Society* is of a political nature is significant to me: all of my original compositions up to this point have been abstract pieces of music, and any connections to the events of my life were not conscious decisions during the compositional process. *Society* is a formally simple piece but lends itself to multiple interpretations so that it is unlikely for two distinct performances to sound the same as each other. It is scored for an open chamber ensemble; no instruments are specified, and all combinations are encouraged. I suggest at least four players to create musical interest, but at least two are required; the maximum number is ten since there are that many different motifs from which to choose. By musical interest, I mean that a minimum of four players and motifs will allow for enough variety to keep the listener engaged. I intentionally leave the scoring open since real-world societies do not need a specific combination of people in order to form. Specifying instruments in this context would detract from the design and intent of the piece; therefore, I leave instrumentation to whatever the performers happen to have with them at the time of performance. For this essay, I use a hypothetical ensemble of five players: flute, clarinet, violin, viola, and double bass. A score, created after a mockup, can be found in Appendix B. In this essay, I will first give a musical overview of the piece, *Society*, followed by a contextualization of the circumstances surrounding its composition. Then, I will provide context for my beliefs and personal influences that led to the conception of *Society* in its final form; these include works of classical Greek and Roman political philosophy as well as some sacred texts in Hinduism. This review of literature will be followed by a musical analysis of

another political composition, Steve Reich's *Come Out*, composed in 1966. After this, I will conclude with what I feel *Society's* reception should be and what I posit it will be. I find that the two are different from one another.

Structure and Form

Society, as mentioned previously, has a simple structure.¹ There are two main sections: an exposition and a development. Before the exposition, the ensemble chooses from ten different motifs (see Appendix A, fig. 1), which are distributed among the musicians as they wish with one stipulation: no motif can be chosen twice. This will ensure that all voices are independent voices. With an ensemble of ten, there are 3,628,800 possible permutations. Though evidently not endless, the possible combinations for *Society* are varied even if every motif is used in an ensemble. This number does not even account for differences in timbre and dynamic, neither of which are made specific at any point in the music.

The motifs

As mentioned before, *Society* uses ten motifs. This number has no real significance; *Society* nearly had only eight motifs. The motifs are of unequal length and vary in character. Societies around the world are made up of people who have differences not only in personality and values, but also in the way they are regarded in their societies. Octave displacement is not as important as the musical content. Thus, it is highly encouraged that the musicians experiment with range and timbre to produce the sound desired. The motifs are intentionally crafted to clash metrically and harmonically with one another. As is shown in example 1, Motif no. 10 is

1. Shrish A. Jawadiwar, *Society*, score, 2020, Private Collection.

longer than the other motifs not only in terms of the number of bars it is given, but it also uses slower note values to feel more drawn out. Motif no. 9, also in example 1, is unique in that it is in triple meter, as opposed to the quadruple meter of the other nine motifs. When combined with the others, it gives an instability because of its shorter bar length and the number of beats per bar. The combination of motifs is what gives *Society* its character. Like a round, the harmonies are not written line-by-line but instead allow for the creation of harmony when played simultaneously.

Example 1: Motifs nos. 9 & 10 (concert pitch)

The image shows two musical staves. The first staff, labeled '16' and '9', is in 3/4 time and contains a melodic line with a triplet of eighth notes followed by a quarter note, a half note, and a quarter note. The second staff, labeled '19' and '10', is in 4/4 time and contains a drone-like sequence of notes: a whole note G, a half note A, a quarter note B, a quarter note C, a half note D, a quarter note E, a quarter note F, and a whole note G.

The combination of motifs is unspecified, although I suggest that motif no. 10 be chosen in every performance. I make this suggestion for purely musical reasons: the drone-like sound of motif no. 10 provides a sort of harmonic and rhythmic footing for *Society*. In my hypothetical ensemble, the motifs are divided in this way: flute plays motif no. 1, the clarinet plays motif no. 5, the violin plays motif no. 4, the viola plays motif no. 2, and the double bass plays motif no. 10. Once the motifs have been chosen, a performance is possible. Again, there are two broad sections: an exposition and a development.

Exposition

Whichever performer chooses the lowest-numbered motif begins looping that motif without pause, ending with its last note after an arbitrary number of loops, chosen *ad libitum*. The other ensemble members do the same with their chosen motifs and proceed in numerical order,

e.g., four musicians who choose motifs no. 3, no. 6, no. 2, and no. 8 will start with no. 2, moving to no. 3, then no. 6, and finally no. 8. Using the hypothetical ensemble for this essay, the order would be flute (no. 1), followed by viola (no. 2), violin (no.4), clarinet (no. 5), and double bass (no. 10). These motifs are to be played unaccompanied; once all performers have finished playing their motifs this way, the exposition ends. Players can pause between motifs if they wish, or immediately start after the previous player stops. In the exposition, the goal of the performers is to make each iteration of the motif sound strained, incomplete, and even uncomfortable. The individual in a social order exists with other people and relies on them; collectivism and community are the building blocks of society, in the way that I have come to understand social structure. Isolation is uncomfortable, as humans are social animals. *Society* is constructed to reflect my worldview that a society comprises its people, rules, norms, and customs, all of which are inextricably linked to the others. A performance of *Society* cannot be complete at the end of the exposition because each player has only played alone.

Development

The development section starts with a small pause of a few seconds. Players are free to enter and exit as they wish. The only stipulation is that, again, the player with the lowest-numbered motif is the first to play. After the first player enters, *Society* appears to descend into chaos as the players start and stop playing their motifs randomly. This kind of disorder is intentional, as it mirrors the unpredictability of daily life. What prevents total chaos is a set of laws to which all persons are bound. Similarly, *Society* is also bound by its own laws. The unchanging tempo, which ranges from 100 to 120 beats per minute, and musical material provide a constant for the music while repeating ostinatos provide a sense of familiarity. Simultaneously, the *ad libitum* entrances and exits continue to draw the listener in and add interest with familiar material. In

this way, *Society* mimics the simultaneous monotony and spontaneity of daily life—in short, controlled chaos.

Rather than use a notated compositional approach, I decided that freedom would be a much better method to compose the development section. Performers have a chance of creating the randomness of social order. In this way, the development is an improvised section. I intend for performers to create their own musical shape for the lines, using dynamic contrast and accent to their discretion. In the example ensemble, if the violinist, violist, or double bassist wished to play their parts plucked instead of bowed, they would be free to do so.

The Context for Society

The United States and the World in 2020: Coronavirus and Race Riots

2020 has been a year of upheaval and crisis. As of this writing, a global pandemic continues to rage, killing thousands. The COVID-19 pandemic in particular gave me time to think about the world itself. In particular, I have been thinking about the juxtaposition of actions that benefit individual freedom and those that benefit the greater good, which can be summarized by the debate over wearing face masks.

As a means of slowing the spread of SARS-CoV-2, the virus that causes COVID-19, the United States Center for Disease Control recommended wearing face masks that cover both the nose and mouth. What I thought would be a simple medical recommendation that would require no further argument ended up becoming a hot-button political issue. Some Americans saw mask-wearing requirements from businesses and stores as a breach on their individual

liberty.² Upon reading and hearing this kind of news almost daily, I started to wonder if the side arguing for the freedom to choose to wear a mask held an extreme view or not. Thinking about this solidified my existing preference for considering the greater communal good before one's individual liberties; as Cicero argued in *De Officiis*, "We must, therefore be more eager to risk our own than the common welfare".³ If, for instance, police officers were to face a dilemma where they could protect either the community at large or individual liberty, they should act to protect the community. I began to feel that rather than ranting about these thoughts on Twitter or joining an Internet flame war, expressing this political philosophy musically would be more fruitful for both my health and for interacting meaningfully with current affairs.

In May 2020, I was galvanized further into composing some kind of piece after George Floyd was murdered by police while being arrested in Minneapolis, Minnesota. Protests began nearly immediately and continued for months. Floyd's death created a large political movement and brought the Black Lives Matter movement to the forefront again. Joe Biden, then the presumptive presidential nominee for the Democratic Party, wrote on Twitter: "George Floyd deserved better and his family deserves justice. His life mattered."⁴ The messaging of the protests was just as polarized as the rest of politics was and is: then-President Donald Trump referred to them as "left-wing mobs" while Democrats were much more

2. Jonah Engel Bromwich, "Fighting Over Masks in Public Is the New American Pastime," *New York Times*, July 21, 2020, accessed November 27, 2020, <https://www.nytimes.com/2020/06/30/style/mask-america-freedom-coronavirus.html>

3. Cicero, *De Officiis*, 1.83, ed. Miriam Griffin and Margaret Atkins (Cambridge: Cambridge University Press, 1991).

4. Christine Hauser, Derrick Bryson Taylor, and Neil Vigdor. "I Can't Breathe': 4 Minneapolis Officers Fired After Black Man Dies in Custody," *New York Times*, May 26, 2020, accessed 30 September 2020, <https://www.nytimes.com/2020/05/26/us/minneapolis-police-man-died.html>

supportive of them.⁵ My own impressions were that the protests were entirely justified after yet another murder of an unarmed Black man, and that this could not be a political issue. The lack of justice after his death further fueled this anger and strengthened my conviction that more action was necessary from legislative bodies across the U.S. at every level of government.

Around this time, I began to think about how important each person is in the social order, and that society would not be complete without every contribution—a direct purpose for *Society's* lack of a traditional tonality-confirming cadence and set of ten open-ended motifs. The motifs are for all intents and purposes equal to one another, and none is more important than the other. When the motifs are played separately, they sound unresolved, but there is a sense of unity felt when all the musicians play their contrasting motifs together.

U.S. Elections, 2020

To compound the political turmoil, the U.S. recently went through a highly contentious election fraught with uncertainty. Ultimately, former Vice President Joe Biden won the presidential election.⁶ Despite his loss to Joe Biden in the general election, President Trump refused to concede to Joe Biden⁷—as of this writing, although the transition period between administrations has begun, Trump has not formally conceded the election. Indeed, states controlled by the Republican party tried to sue to overturn the results multiple times, though

5. Nick Niedzwiadek, “Trump Goes After Black Lives Matter, ‘Toxic Propaganda’ in Schools,” *Politico*, September 17, 2020, accessed December 1, 2020, <https://www.politico.com/news/2020/09/17/trump-black-lives-matter-1619-project-417162>

6. Lauren Gambino, “Joe Biden wins US election after four tumultuous years of Trump presidency,” *The Guardian*, November 7, 2020, accessed November 12, 2020, <https://www.theguardian.com/us-news/2020/nov/07/joe-biden-wins-us-election-donald-trump-loses-final-result-2020>

7. Emily Cochrane, “Top Republicans Are Silent on Biden Victory as Trump Refuses to Concede,” *New York Times*, November 10, 2020, accessed November 11, 2020, <https://www.nytimes.com/2020/11/07/us/politics/top-republicans-trump-biden-election.html>

the Supreme Court rejected these lawsuits.⁸ Despite the Court's decision, those who back President Trump are still trying to change the election's outcome. For example, "Rudolph W. Giuliani, Trump's personal lawyer, said that the campaign's legal effort would continue, insisting that his team had originally planned for 'four or five separate cases.'"⁹ Even with a finished election, there still remains much anxiety about the future, which I wanted to capture musically.

This underlying uncertainty is found in the beginning of *Society*, which is designed to create an unresolved feeling. A lack of traditional resolution further adds to this unresolved feeling; *Society* never truly resolves. Rather than dictating the exact manner in which the musicians should stop playing, I instead opted for an open-ended piece, in that I have not given an explicit ending to *Society*. I leave it to the musicians to decide how to end the piece. A few example endings include abruptly stopping on cue from the ensemble leader; a fade out by gradually reducing playing volume to nothing, i.e., *morendo*; each player drops out one by one, like the ending of Haydn's Symphony no. 45 in F-sharp minor (*Farewell*). In the score showing the hypothetical ensemble's digital performance (see Appendix B), it is the Haydnesque approach that is used. When I made the recording, I did not know how it would end, and spontaneously chose that ending, which stuck for this version. When live musicians perform *Society*, I encourage them to devise their own ending for the piece as they see fit. I do not wish to be overly prescriptive in these matters.

8. Liptak, Adam. "Supreme Court Rejects Texas Suit Seeking to Subvert Election." *New York Times*, December 11, 2020. Accessed December 12, 2020, <https://www.nytimes.com/2020/12/11/us/politics/supreme-court-election-texas.html>

9. Liptak, December 11, 2020, <https://www.nytimes.com/2020/12/11/us/politics/supreme-court-election-texas.html>

Conception and Compositional Timeline

In early June 2020, *Society* was a fugue or similar contrapuntal piece. Like the final version, this proto-*Society* consisted of two parts. First, the fugue would have been broken down into its constituent voices, played one at a time to create a sense of longing for resolution while also creating tension through incompleteness. Then in the development section, the whole fugue would be played in its full polyphonic state, at which point the fugue would be complete, as would the piece, having reached a resolution in the form of an authentic cadence in the tonic key at that time, A minor. I was committed enough to this that I sketched some of the motifs that would constitute the final fugue. These can be found in Appendix A, fig. 2. However, I abandoned this idea when I felt that the fugue idea might make *Society* more stagnant and prescriptive than I imagined.

Although the final version of *Society* is vastly different, the basic idea remains. The primary difference between these versions is that the original fugue idea was designed to resolve tonally, with traditional rhythm and harmony, while the final version does not have a traditional, tonal resolution at all. Another major difference is that the fugue idea was intended to be composed for string quartet with double bass, while *Society* is not scored for any specific instruments. I realized that societies do not dictate their demographics, and that, similarly, an open score approach would work best.

Toward the end of August and the beginning of September 2020, I began compiling the motifs. By the middle of October, eight motifs were composed, and I did not intend to compose more. However, I noticed a lack of variety and, most glaring of all, a slower drone-like motif to ground *Society* if so desired. This led to the composition of motifs no. 9 and no. 10 in late October, which are the most different from the others: no. 9 is in triple meter, and no. 10 is the

aforementioned drone. Adding these gave *Society* enough material for me to then experiment with. At this point, I considered *Society* to be complete, although I wanted to ensure its effect on the listener would be in line with my musical goals for it.

In order to listen to the composition, I used Ableton Live 10, a digital audio workstation, to experiment with juxtaposing the motifs in late October and early November 2020. I tried as many different combinations of the motifs as I could and found that they were indeed rhythmically dissonant with one another. To experiment with timbre, I initially chose synthesizer sounds that were not designed to sound like orchestral instruments and were different from each other; once I was satisfied with the rhythm, I opted for orchestral sounds to resemble more closely the sound of a live ensemble. I ended up settling on the hypothetical ensemble that is referenced throughout this paper: flute, clarinet, violin, viola, and double bass. The score in Appendix B, engraved using the notation software Dorico, is a retroactively transcribed score of such a version that was made on October 28, 2020 and uses the aforementioned hypothetical ensemble. Admittedly, it is not an exact transcription, as the Ableton recording included some cutoffs and entrances at incorrect times; thus, the score shows the intended sound of this particular performance.

Personal Influences

In this section, I will describe those texts that have influenced my worldview. These are not direct influences on *Society* but are constantly part of my mindset and thought process. These can be divided into two broad categories: Western political philosophy, especially Ancient Greco-Roman philosophy, and Hindu religious and spiritual philosophy. These influences seem disparate, but have many ideas in common, and over time, I have combined them to create a personal philosophy for myself. This personal philosophy affects the ways in which I

respond to news and current events, but also affects the way I think about the role my compositions play in shaping what I see as my ideal world.

Western Political Philosophy

One of the primary fields of political science is political theory. This field is concerned with what politics is, and what constitutes good governance. For the Ancient Greeks and Romans, this was exemplified by the question of the role of government. In Plato's *Republic*, 543, Socrates says, and his interlocutor Glaucon agrees that,

if the constitution of a state is to be carried to perfection, it must recognize a community of women, a community of children, and of education in all its branches; and, in like manner, a community of pursuits in war and in peace; and that its kings must be those who have shewn the greatest ability in philosophy, and the greatest aptitude for war.¹⁰

Plato argues that community is important to a perfect government, similar to my ideas of focusing on the collective greater good. Notable is his emphasis on a king's study of philosophy, which implies that rulers and the states they rule would "contain the four qualities which constitute virtue, namely, wisdom, courage, temperance, and justice."¹¹ This philosopher-king would rule over what Plato calls the *kallipolis*, Greek for "beautiful city."

Although I disagree with Plato regarding the nature of the ruler, in that a democratically elected ruler is far superior to a hereditary king, the hypothetical society in which I want to live would have these four qualities, subjective as they can be. However, such a

10. Plato, *Republic*, 543, trans. John Llewelyn Davies and David James Vaughan (London: Macmillan and Co., 1852).

11. Plato, *The Republic of Plato*, trans. John Llewelyn Davies and David James Vaughan (London: Macmillan and Co., 1852), xvii.

society is idealized—wisdom, courage, temperance, and justice are not the ruling qualities of any societies, which are fraught with imperfections, as with any human enterprise. However, the ideals of Plato are ones I strive for; a major point of *Society* is the idea of community yielding perfection. The motifs of *Society* are not perfect and consonant, but dissonant with each other; yet, the piece is most perfect when all of its constituent parts are layered simultaneously.

Greco-Roman philosophers were more concerned with the idea of justice, a subject that has been at the forefront of 2020 with the Black Lives Matter protests fighting for equity and justice for murders by police. Justice is a highly subjective term and has been throughout history, and one that is hard to define; Socrates is challenged by Thrasymachus to tell the group of people around them “what he asserts justice to be,” which begins the discussion in the rest of Plato’s *Republic*.¹²

Similarly, later philosophers also dealt with the question of justice. Cicero, of the Roman Republic, argued that those in charge, “by consulting the interests of some of the citizens and neglecting others, they bring upon the city the ruinous condition of unrest and strife.”¹³ The fact that Cicero’s words were true in May 2020 after the murder of George Floyd indicate the necessity of equal treatment under the law for all citizens. The period of unrest that defined the summer of 2020 in the United States was part of my rationale for composing *Society*, but it was at that time that I thought about the irreplaceable roles that all individual people play in their communities. Inaction from the federal government regarding coronavirus relief forced me to think about the role of elected officials in government. I see the government’s role as trustee of the people, made up of officials who, as Cicero describes,

12. Plato, *Republic*, 336.

13. Cicero, *De Officiis*, 1.85.

“focus their gaze so firmly on what is beneficial to the citizens that whatever they do, they do with that in mind.”¹⁴ Unfortunately, this is also not the case in U.S. politics, part of the dissonance in *Society* stems from this disconnect between Congress and the American people. *Society* is an idealistic composition that concerns itself with how I think the world should be, rather than how it really is, and although this is not apparent through the music itself, is rooted in much of the Greco-Roman tradition of philosophy, from Plato and Aristotle to Cicero. Many of these philosophical ideas have parallels in my religious tradition, Hinduism, which has been a constant influence on my thought and how I see my place in the world and universe. These Hindu ideas have found their way into *Society* as well, which I shall now describe.

Hindu Scripture

Hindu scripture is a difficult subject to discuss, as there is no one primary text for adherents of Hinduism. That said, the four Vedas, the *R̥gveda*, *Yajurveda*, *Sāmaveda*, and *Atharvaveda*, hold an important authoritative place for most orthodox branches. The Vedas themselves are complex, written in an older form of the Sanskrit language, and thus not easily accessible to non-Paṇḍits; a Paṇḍit is a Vedic scholar. I am influenced more by later Vedic texts called Upaniṣads, which are commentaries on the four Vedas. Each Upaniṣad is attached to one of the Vedas, and overall, the Upaniṣads, while long in their own right, are more condensed in comparison to the Vedas.

Radhakrishnan gives eighteen Upaniṣads in his 1953 book *The Principal Upaniṣads*; of these, I focus on one of these that contains ideas that influenced my worldview as it concerns *Society*: the *Chāndogya Upaniṣad*, part of the *Sāmaveda*. From the former, the *Chāndogya Upaniṣad*, the section most important to me is found in Chapter VI. That chapter is a dialogue

14. Cicero, *De Officiis*, 1.85.

between a father and son, and therein is the phrase “*tat tvam asi*,” which translates to “that art thou” in English. In context, this phrase appears a number of times, but it translates identically every time: “That which is the subtle essence (the root of all) this whole world has for its self. That is the true. That is the self. *That art thou*, Śvetaketu.”¹⁵ This statement has always resonated with me, and it tells me that I am the same as the universe itself. The statement also indicates that all people are the same as the universe itself, which means that when taking any action, it would be best to think of the greater societal impact for all people instead of the short-term impact on the individual. When writing *Society*, I was constantly thinking about why, if all people are of the same essence, anybody could think of behaving in a racist way, or not wearing a mask that protects others. This impacted the philosophy behind my composition of *Society* because I simply could not fathom how anybody could behave in the way that they were during the pandemic. I also could not understand anyone disavowing the protests for the same reason. If all people are of the same essence, then why would any citizen who comes to power care for a small part of the polis while forgetting about the other?¹⁶ In my mind, they would not do this, and would take into consideration the needs of every person in the polis, which is what Cicero argues, and is also what I understand *tat tvam asi* to mean. As it is a religious precept, I naturally believe it to apply to all things at all times, and the current world, as well as *Society*, are no exceptions to this.

15. *Chāndogya Upaniṣad*, VI.8.7. Sarvepalli Radhakrishnan, *The Principal Upaniṣads*, (New York: Harper & Brothers, 1953). Italics mine for emphasis.

16. Cicero, *De Officiis*, 1.85.

Musical Influences

Another influence on me, this time musical, was Steve Reich's *Come Out*, a 1966 piece built from one phrase, "come out to show them," from a larger sound bite, "I had to, like, open the bruise up and let some of the bruise blood come out to show them."¹⁷ *Come Out* was composed as a tribute to six young Black men who were accused of murder that they did not commit. The aforementioned "come out to show them" was said by one of these men, Daniel Hamm. Reich starts out by looping the phrase multiple times, after which he begins to phase the tape and offset the recording rhythmically from itself. This is similar to his later *Clapping Music*, which employs a similar effect; two musicians begin together, and then one of them shifts their clapping offset by a note, continuing until the end of the piece. The primary differences in the two pieces are that *Come Out* is entirely on tape, while *Clapping Music* requires live performers; and *Come Out* is overtly political, as it uses a sound clip from a man "of the domain that whiteness constructs as its Other."¹⁸ Many parallels can be found between Reich's *Come Out* and my piece, *Society*.

The impetus for composing *Come Out*, like *Society*, was an event of injustice toward Black men. For Reich, it was the Harlem Six case in 1964, while for me, it was the murder of George Floyd in Minneapolis in 2020. Like Reich, I also rely on looping small ideas to make a larger piece, and both have political tinges. Regarding the conception of *Come Out*, the six youths were beaten, forced to confess to a crime they did not commit, and were given life

17. Steve Reich, *Come Out*, recorded 1966, Nonesuch, track 1 on *Steve Reich: Early Music*, 2005, Naxos Music Library, streaming.

18. Siarhei Biareishyk, "Come Out to Show the Split Subject: Steve Reich, Whiteness, and the Avant-Garde," *Current Musicology* 93 (Spring 2012): 73, accessed October 20, 2020, <https://dx.doi.org/10.7916/cm.v0i93.5221>.

sentences in an initial trial in which they were denied the right to an independent attorney. Reich then composed *Come Out* as part of a benefit concert intended to raise money for an independent lawyer to be provided for the youths.¹⁹ I composed *Society* after George Floyd had been murdered in Minneapolis in May 2020, as part of a larger public outcry after the news was reported. Unlike Reich, I did not compose it specifically for a concert honoring Floyd, but the piece bears his memory within it. Also, unlike *Come Out*, *Society* requires live performers to perform it, and it is not a piece for tape.

Conclusion

Society is a musical composition that I have composed within the context of 2020 as a whole. Its impetus was George Floyd's murder, and also the debate in the United States over wearing protective masks to slow the spread of the SARS CoV-2 virus that caused the COVID-19 pandemic. I took inspiration from Steve Reich's *Come Out*, while my political leanings are embedded in *Society* itself, as exemplified by Ancient Greco-Roman philosophers, as well as by the *Chāndogya Upaniṣad*. It is my hope that when listening to *Society*, whether a recording or live, that the listener will reflect on these ideas. That said, I do not think that the majority of listeners will do so.

Political instrumental music is a different kind of music than political vocal music. The inherent lack of words makes the message less clear; whereas Hamm's voice saying "come out to show them" is clearly his voice, and anybody who had heard the interview would have recognized it as such. This is not the case with *Society*. Even after having described the motifs

19. Siarhei Biareishyk, "Come Out to Show the Split Subject: Steve Reich, Whiteness, and the Avant-Garde," *Current Musicology* 93 (Spring 2012): 74–75, accessed October 20, 2020, <https://dx.doi.org/10.7916/cm.v0i93.5221>.

and my reasoning for every musical gesture in the piece, I do not think if the message will always be understood, even with a small program note. The open-endedness of all music without words leaves it up to the interpretation of a listener—indeed, each individual will have a unique interpretation. Although I, as the composer, have my idea of how to interpret *Society*, I believe that leaving some room for interpretation will give the piece a longevity that it would not have if I did not allow unique interpretations. It is my hope to the reader that my compositional process for *Society* is clear now than it was before, and that you may hear the piece with fresh ears and a deeper understanding of the work that went into its composition.

Appendix A: Musical Examples

Figure 1: The ten motifs of *Society* on a treble clef staff (at concert pitch)

Figure 1 displays ten musical motifs (numbered 1 through 10) on a treble clef staff, arranged in four lines. Motif 1 is marked with a tempo of $\text{♩} \approx 100-120$. Motif 2 features a triplet of eighth notes. Motif 3 is a quarter note followed by a quarter rest and a quarter note. Motif 4 is a quarter note followed by a quarter rest and a quarter note. Motif 5 is a quarter note followed by a quarter rest and a quarter note. Motif 6 is a quarter note followed by a quarter rest and a quarter note. Motif 7 is a quarter note followed by a quarter rest and a quarter note. Motif 8 is a quarter note followed by a quarter rest and a quarter note. Motif 9 is a quarter note followed by a quarter rest and a quarter note. Motif 10 is a quarter note followed by a quarter rest and a quarter note.

Figure 2: Early fragmentary sketches for *Society*, May–June 2020

Figure 2 shows early fragmentary sketches for *Society*, May–June 2020, presented as a piano reduction. The sketches are arranged in three systems, each with a treble and bass clef staff. The first system is labeled "Reduction" and "D.B." (Double Bass). It features a "Bassline ostinato" in the bass clef and "Theme 1" in the treble clef. The second system is labeled "5" and "(trill from upper note)" with a trill symbol. It features "Theme 2 + Theme 1" in the treble clef and a bassline. The third system is labeled "9" and features a trill symbol. It features "Theme 2 + Theme 1" in the treble clef and a bassline.

Figure 2 (continued):

2

Sketches, May-June 2020

Theme 3+ 2 + 1

12

16

Appendix B

One notated performance of *Society*, using the hypothetical ensemble

Composed October 28, 2020

Society

1. Exposition

$\text{♩} \approx 100-120$
(Fermatas only on final repeat)

Flute
Repeat 10 times

Clarinet in Bb

Violin

Viola
Repeat 6 times

Double Bass

Fl.

Cl. in Bb
Repeat 15 times

Vln
Repeat 3 times

Vla

D. B.

Fl.

Cl. in Bb

Vln

Vla

D. B.
Repeat 3 times

Society:

2. Development

♩ ≈ 100-120

Flute
Clarinet in Bb
Violin
Viola
Double Bass

This system contains measures 1 through 5 of the Development section. The Flute part features a melodic line with eighth-note patterns and slurs, starting on a B-flat. The Clarinet in Bb, Violin, Viola, and Double Bass parts are currently silent, indicated by whole rests on their respective staves.

6

Fl.
Cl. in Bb
Vln
Vla
D. B.

This system contains measures 6 through 10. The Flute part continues its melodic line. The Clarinet in Bb part enters with a rhythmic eighth-note accompaniment. The Violin, Viola, and Double Bass parts remain silent with whole rests.

11

Fl.
Cl. in Bb
Vln
Vla
D. B.

This system contains measures 11 through 15. The Flute part continues its melodic line. The Clarinet in Bb part continues its rhythmic accompaniment. The Violin part enters with a rhythmic accompaniment of eighth notes. The Viola and Double Bass parts remain silent with whole rests.

15

Fl.

Cl. in Bb

Vln

Vla

D. B.

Detailed description: This system covers measures 15 to 18. The Flute (Fl.) part features a melodic line with eighth-note patterns and slurs. The Clarinet in Bb (Cl. in Bb) part has a rhythmic accompaniment of eighth notes. The Violin (Vln) part plays a steady eighth-note accompaniment. The Viola (Vla) part is silent. The Double Bass (D. B.) part provides a bass line with half notes and slurs.

19

Fl.

Cl. in Bb

Vln

Vla

D. B.

Detailed description: This system covers measures 19 to 23. The Flute (Fl.) part continues with its melodic line. The Clarinet in Bb (Cl. in Bb) part has a rhythmic accompaniment that ends with a quarter rest in measure 23. The Violin (Vln) part continues with its eighth-note accompaniment. The Viola (Vla) part is silent. The Double Bass (D. B.) part continues with its bass line.

24

Fl.

Cl. in Bb

Vln

Vla

D. B.

Detailed description: This system covers measures 24 to 28. The Flute (Fl.) part continues with its melodic line. The Clarinet in Bb (Cl. in Bb) part is silent. The Violin (Vln) part continues with its eighth-note accompaniment. The Viola (Vla) part plays a triplet accompaniment of eighth notes. The Double Bass (D. B.) part continues with its bass line.

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29

Fl.

Cl. in Bb

Vln

Vla

D. B.

Detailed description: This system of music covers measures 29 to 33. The Flute (Fl.) part begins at measure 29 with a melodic line. The Clarinet in Bb (Cl. in Bb) part starts at measure 30 with a rhythmic pattern. The Violin (Vln) part plays a steady eighth-note accompaniment. The Viola (Vla) part features a triplet pattern. The Double Bass (D. B.) part provides a harmonic foundation with sustained notes.

34

Fl.

Cl. in Bb

Vln

Vla

D. B.

Detailed description: This system of music covers measures 34 to 38. The Flute (Fl.) part continues its melodic line. The Clarinet in Bb (Cl. in Bb) part maintains its rhythmic pattern. The Violin (Vln) part continues its eighth-note accompaniment. The Viola (Vla) part continues its triplet pattern. The Double Bass (D. B.) part continues its harmonic foundation.

39

Fl.

Cl. in Bb

Vln

Vla

D. B.

Detailed description: This system of music covers measures 39 to 43. The Flute (Fl.) part continues its melodic line. The Clarinet in Bb (Cl. in Bb) part maintains its rhythmic pattern. The Violin (Vln) part continues its eighth-note accompaniment. The Viola (Vla) part continues its triplet pattern. The Double Bass (D. B.) part continues its harmonic foundation.

44

Fl.

Cl. in Bb

Vln

Vla

D. B.

Detailed description: This system of music covers measures 44 to 48. The Flute (Fl.) part features a melodic line with a repeating eighth-note pattern, marked with a 'b' (flat) and a slur. The Clarinet in Bb (Cl. in Bb) part has a rhythmic eighth-note pattern in the first measure, followed by rests. The Violin (Vln) part is mostly silent, with a short melodic phrase in measure 48. The Viola (Vla) part plays a triplet eighth-note pattern throughout. The Double Bass (D. B.) part provides a harmonic foundation with a series of half notes, some marked with a sharp sign (#).

49

Fl.

Cl. in Bb

Vln

Vla

D. B.

Detailed description: This system of music covers measures 49 to 53. The Flute (Fl.) part continues with the same melodic line as in the previous system. The Clarinet in Bb (Cl. in Bb) part has a rhythmic eighth-note pattern in the first measure, followed by rests, and then a melodic phrase in measure 53. The Violin (Vln) part plays a rhythmic eighth-note pattern throughout. The Viola (Vla) part continues with the triplet eighth-note pattern. The Double Bass (D. B.) part continues with the same harmonic foundation of half notes.

54

Fl.

Cl. in Bb

Vln

Vla

D. B.

Detailed description: This system of music covers measures 54 to 58. The Flute (Fl.) part continues with the same melodic line. The Clarinet in Bb (Cl. in Bb) part has a rhythmic eighth-note pattern in the first measure, followed by rests, and then a melodic phrase in measure 54. The Violin (Vln) part plays a rhythmic eighth-note pattern throughout. The Viola (Vla) part continues with the triplet eighth-note pattern. The Double Bass (D. B.) part continues with the same harmonic foundation of half notes.

58

Fl.

Cl. in Bb

Vln

Vla

D. B.

Detailed description: This system contains measures 58 through 61. The Flute part (Fl.) features a melodic line with eighth-note patterns and slurs. The Clarinet in Bb (Cl. in Bb) plays a rhythmic accompaniment of eighth notes with slurs. The Violin (Vln) part has a melodic line with slurs and some accidentals. The Viola (Vla) part plays a triplet of eighth notes. The Double Bass (D. B.) part has a bass line with slurs and some accidentals.

62

Fl.

Cl. in Bb

Vln

Vla

D. B.

Detailed description: This system contains measures 62 through 65. The Flute part (Fl.) has a melodic line that ends with a rest in measure 65. The Clarinet in Bb (Cl. in Bb) continues its rhythmic accompaniment. The Violin (Vln) part has a melodic line that ends with a rest in measure 65. The Viola (Vla) part continues its triplet accompaniment. The Double Bass (D. B.) part has a bass line with slurs and some accidentals.

66

Fl.

Cl. in Bb

Vln

Vla

D. B.

Detailed description: This system contains measures 66 through 69. The Flute (Fl.), Clarinet in Bb (Cl. in Bb), and Violin (Vln) parts are silent, indicated by whole rests. The Viola (Vla) part is also silent. The Double Bass (D. B.) part has a bass line with slurs and some accidentals. A fermata is placed over the final measure (69).

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