Rethreaded

by Daniel R. Mitchell

I had not written any music from 1989 to 2005. I guess you could say "I got distracted." It was a struggle to get restarted, but I had always wanted to create music with a computer, and that desire helped me get going. I had been working with *CSound*, but eventually created my own software synthesis system. The music for this recording was created with that software synthesizer, *BasicSynth*.

The drums on *Pretty Flowers* are from the free sound samples website (http://www.freesound.org). All other sounds are synthesized.

Ecstasy In Yellow (2005)

One Sunday I took a ride in the country with my friend Rebecca and we came across a field of yellow flowers. We got out and started taking pictures. I convinced Rebecca to go over by the fence and stand there while I took her picture. The next thing I knew she had climbed up on the fence and pretended she was on a bucking bronco. I made a video of the photographs and composed this music to go with it.

Sunflower Sonata (2005)

Music for a video entitled *Sunflower Serenade*. The visuals are photographs of sunflowers made to dance by panning and zooming the pictures.

It's not really a serenade in form, but a short sonata in 5/8 time.

A Resting Place (2005)

Music for a video entitled *A Resting Place*. The video is a series of photographs of empty park benches, other outdoor sitting areas, and cemetery benches. The music mirrors the concept of the visuals - a struggle to find a place of rest within the busy-ness of life.

The melodic material is taken from the hymn *My Faith Has Found a Resting Place*.

Pretty Flowers (2005)

Music for a video entitled *Pretty Flowers*. The video consists of photographs I took of flowers around where I lived, most of them wildflowers.

The music is very basic 12-bar blues, a light, somewhat tongue-in-cheek composition to match the images of wildflowers.

Pulse (2006)

This piece began as music for the video of the same name. The video uses a quotation from Genesis chapter 1 regarding the creation of light. I later extended and revised the music into a stand-alone work.

The piece is constructed as a contrasting A-B-A' structure. The opening section is a melodic, tonal composition with arpeggio accompaniment, punctuated by the "pulse," that fades into a point of repose. The middle section, which also functions as a development of the theme, switches to a dissonant, pulsating double *canon* that is blended with fragments of the main theme and arpeggio figures. Spontaneous "Morse code" clicks and

noises repeat messages about light. The recapitulation varies from the exposition by continuing to build in texture to the end.

Where Audelia Runs Out (1989)

Audelia Road is a major North-South thoroughfare in Dallas, Texas. The road runs from White Rock Lake on the south end to Buckingham (now part of Richardson) on the north end. I lived for many years near the north end of Audelia, and that became the inspiration for the title.

At the time I composed this, Buckingham was a small, separate township that was surrounded by Dallas, Richardson and Garland city limits and would never be able to expand beyond the small size. But, because Buckingham was a separate municipality, it had its own City Council and could make laws related to its municipal jurisdiction. The surrounding area was "dry" – meaning you had to travel several miles to buy beer or wine. The Township of Buckingham decided to form a local economic development organization, pass a city ordinance allowing the sale of alcoholic beverages, and grow the area. It worked and the area is now a home to housing developments, grocery markets, convenience stores, and, of course, liquor, wine, and beer stores.

Musically, the piece is a classic "sonata-allegro" form, with an extended introduction, exposition of two themes, a development, and recapitulation sections.

On a personal level – this was begun as part of the first composition I worked on after graduate school. The other parts never got finished. But it is also the start of the computer software that would eventually become *BasicSynth*.