



**Divine Arcadian Technologies:
A Cycle of Recorded Electronic Musical Works and Exegesis.**

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Signed,

Scott Simon

Abstract:

Divine Arcadian Technologies: A Cycle of Recorded Electronic Musical Works with Exegesis.

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Under the Supervision of Stephen Whittington and

Charles Bodman Rae.

This portfolio submission realizes the creative theme “Divine Arcadian Technologies” as a cycle of recorded musical works. Accompanying the recording is a written exegesis. The recording is divided into four main sections: *Divine Arcadian Technologies 1, 2, 3, and 4*. Within each section two or three separate pieces of music are arranged, each with a separate title. In this way *Divine Arcadian Technologies 1* comprises two compositions, the titles of which are *Battle* and *Steel Dawn Venus*. *Divine Arcadian Technologies 2* comprises two compositions, the titles of which are *Odyssey* and *Moonrise Future Primitive*. *Divine Arcadian Technologies 3* comprises three compositions the titles of which are *King of the Seven*, *Sun Array*, and *Sun Hymn*. *Divine Arcadian Technologies 4* comprises three compositions the titles of which are *The Spheres*, *Future Love*, and *Future Love Rhythms*. The length and order of each track as arranged on the CD: 1-Battle (4:58), 2-Steel Dawn Venus (6:29), 3-Odyssey (4:31), 4-Moonrise Future Primitive (6:38), 5-King of the Seven (3:50), 6-Sun Array (8:58), 7-Sun Hymn (4:43), 8-The Spheres (4:55), 9-Future Love (3:57), 10-Future Love Rhythms (2:21).

Total Length: 51 minutes

The methods used in creating these works were varied in nature, but there are some overarching components we can outline here. The genesis of each piece is connected to a title, a set of key words, and a musical plan. The musical plan is a guitar / vocal piece. This piece is then transposed onto synthesisers. Some unquantized vocal and guitar parts remain in the finished works. The mixing process is deemed to be as important as the other stages, and much attention is devoted to engineering the overall texture and ambience of the works.

Accompanying the recordings is an exegesis. The exegesis has two distinct components, the philosophical exegesis and the track plan and analysis. The first component deals with the concept *Divine Arcadian Technologies*. The philosophical unfolding of the idea reflects accurately the artist's state of mind as he realized the musical component. "Divine Arcadian Technologies" is read as an idea that seeks to reconcile, or synchronise, the beautiful in nature (the Arcadian) with the technology of humanity. This synchronisation is undertaken for more than purely aesthetic reasons, it is taken as an important element of musical practice that a commitment to such a position will inform the gesture of the artist in some fundamental way.

Table of Contents

Introduction	8
Exegesis Section A: Exploration of the Conceptual Theme <i>Divine Arcadian Technologies</i>	12
i. Introduction.	12
ii. Myth and Meaning in Music.....	15
iii. Divine Arcadian Technologies	24
Exegesis Section B: Track Plans and Analyses to Accompany CD	32
i. Introduction	32
ii. Individual Track Analyses	35
a. Divine Arcadian Technologies 1	35
CD track 1: <i>Battle</i>	35
CD track 2: <i>Steel Dawn Venus</i>	39
b. Divine Arcadian Technologies 2	47
CD track 3: <i>Odyssey</i>	47
CD track 4: <i>Moonrise Future Primitive</i>	52
c. Divine Arcadian Technologies 3	62
CD track 5: <i>King of the Seven</i>	62
CD track 6: <i>Sun Array</i>	65
CD track 7: <i>Sun Hymn</i>	74
d. Divine Arcadian Technologies 4	77
CD track 8: <i>The Spheres</i>	77
CD track 9: <i>Future Love</i>	81
CD track 10: <i>Future Love Rhythms</i>	81
CD Track List	87
Bibliography	88