

**symmetry,**

**elegance**

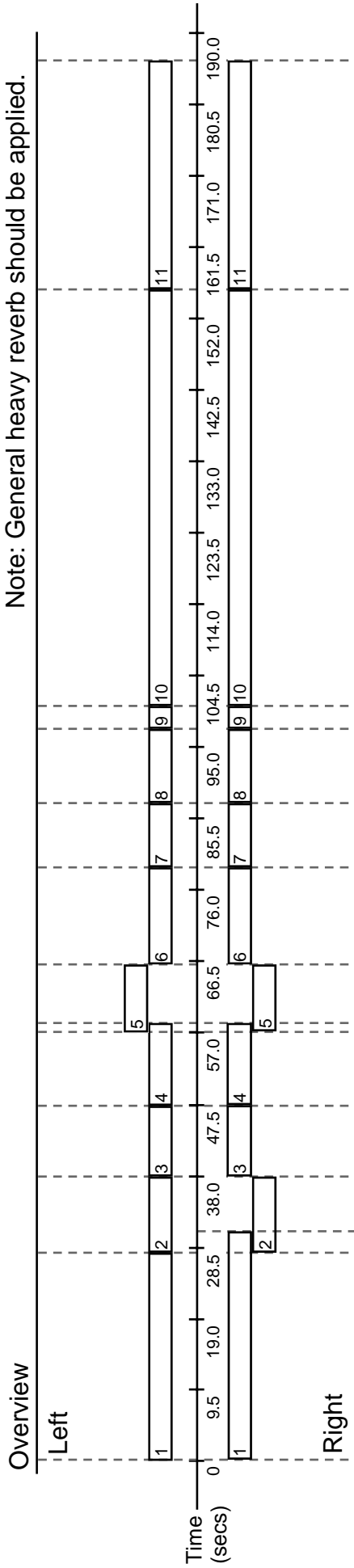
**and**

**grace**

**Patrick R. Williams**

# Symmetry, Elegance & Grace

Note: General heavy reverb should be applied.



## List of samples required

Sample text:	Alto/Tenor Sample Pitches							Bass Sample Pitches					
1. There is in all things a pattern that is part of our universe.	G	C	F	B				C#	A	B	D	G	
2. It has symmetry, elegance and grace.	G#	C#	D#	A				E	D	E			
3. You can find it in the turning of the seasons,	G	C	F	B				G	G#	B			
4. in the way sand trails across a ridge,	G#	C#	D#	A				G#	D	G#			
5. in the branch clusters of the hedgerow or the pattern of its leaves.	A	C	E	G#				A	B				
6. We try to copy these patterns in our lives and our society,	A#	C	D	F#				F	G	G#	A#		
7. seeking the rhythms,	A	C	E	G#				G	A	D	G		
8. the dances,	A	C	E	G#	↓			F	A	D	F	↓	
9. the forms that comfort.	G#	B	D#	G	↓			E	G#	C#	E		
	G#	B	D#	G	↓			G	A	D#	G#	↓	
	G	A#	D	F#	↓			F#	G#	D	G	↓	
	F#	A	C#	F				F	G	C#	F#		
10. Yet it is possible to see peril in the finding of ultimate perfection.	G#	A	C	C#	E	F		C	C#	E	F	G#	A
11. In such perfection all things move towards their end.	G#	A	C	C#	E	F		C#	E	F	G#	A	C





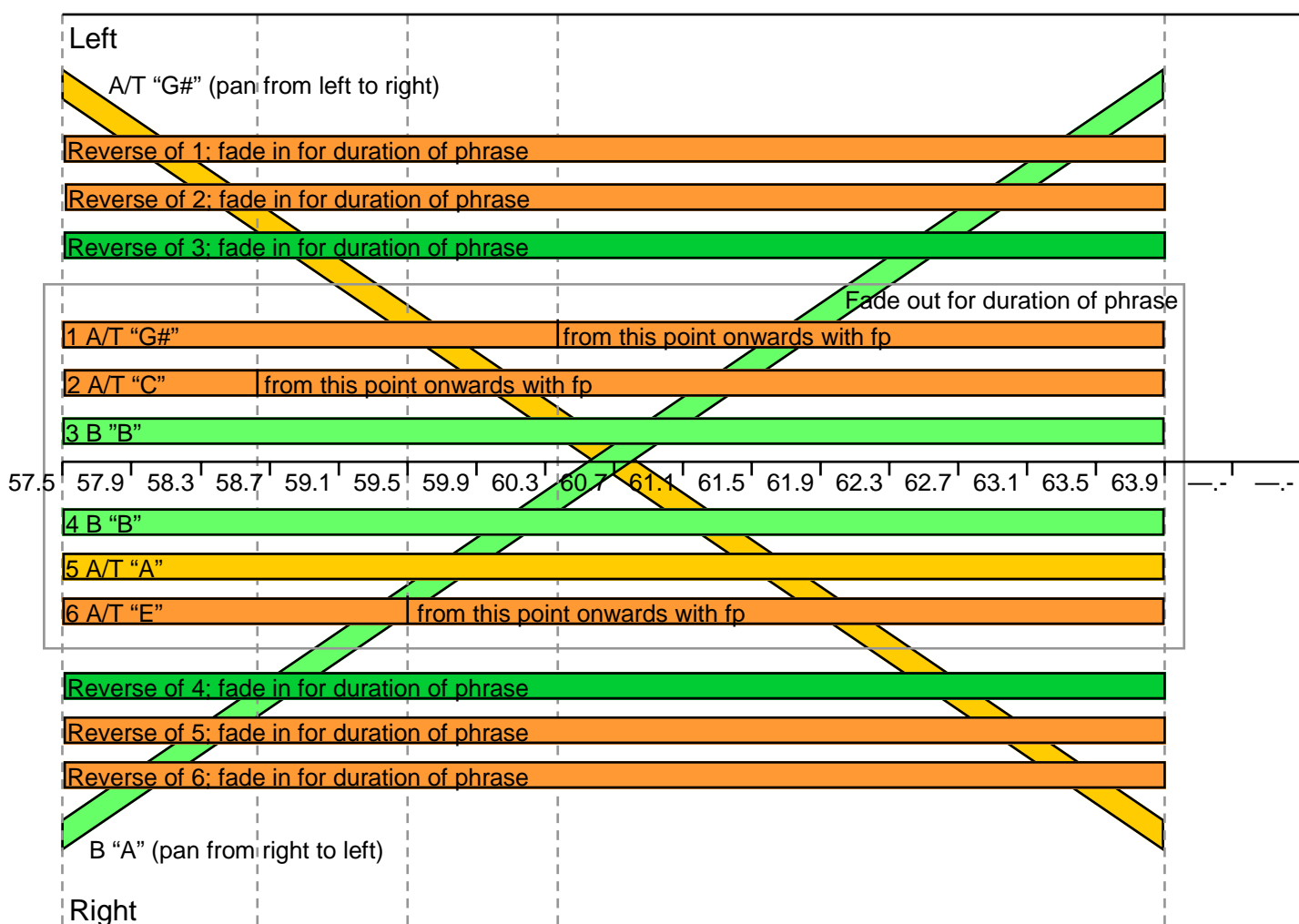




Symmetry, Elegance & Grace

Phrase 5: "in the branch clusters of the hedgerow or the pattern of its leaves."

The central part of this phrase forms a sprouting structure as each voice is introduced with a forte-piano dynamic at equal time intervals. This, combined with the complex harmony and rhythm in the background derived from mixing pitch changes with reversed samples, is intended to imitate the form of an organic structure. The voices panning from one channel to the other are simply there to clarify the lyrics.



Key:

Voices: B = Bass, A/T = Alto/Tenor

Altered: Bass:    
 Alto/Tenor:  

[voice] [note]

e.g. A/T "G#" means Alto/Tenor on a G#

Unless otherwise stated, each block represents one sample.

Symmetry, Elegance & Grace

Phrase 6: "We try to copy these patterns in our lives and our society."

The first six seconds of this piece are formed by a complex mix of clean samples, reversed samples, pitch altered samples, panning and 'ping-pong' effects, and others, to create a very widely textured sound to imitate a large crowd, or society. The second section is a symmetrical layering of eight offset samples with a lo-fi style EQ added. This puts across a very literal meaning of the beginning of the phrase whilst, in texture, still portraying the idea of multitudes.

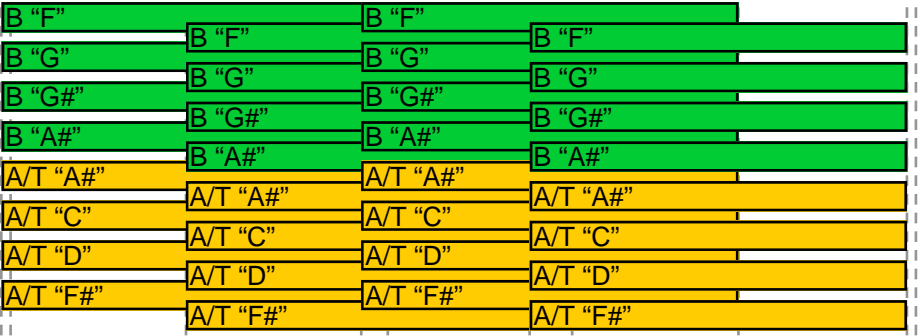
Left

Unfortunately, this first section of this phrase can not be fully represented on this score. By description it consists of three components. First is a reverse "ping-pong" effect using artificial low pitches which sweep from one channel to the other. The samples used are shortened different amounts and aligned to the end of the sound bite to create the effect of the sounds converging.

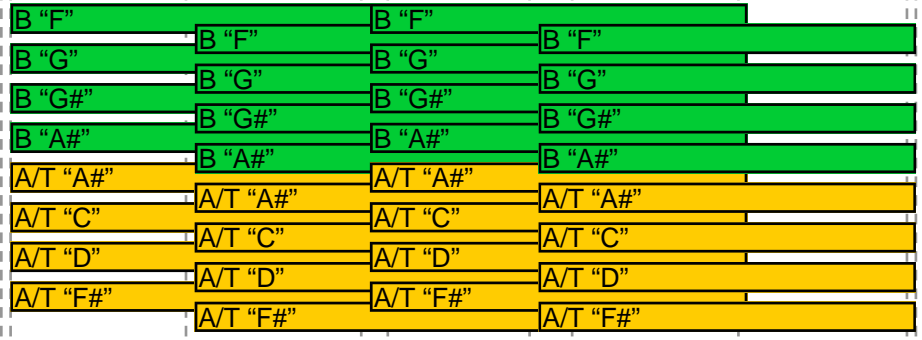
64.0 65.0 66.0 67.0 68.0 69.0 70.0

The second is a detuned, artificially high pitched set of samples using mostly the Alto range. One channel is reversed and the two channels swap over slowly over the duration of the phrase. Thirdly, are two clean sounds—one Bass, one Alto, which start each on one channel and swap over for the duration of the phrase.

'Telephone' sound EQ added. Fade out all but last repeat.



71.0 72.0 73.0 74.0 75.0 76.0 77.0 78.0 79.0 80.0 81.0 82.0



Right

Key:

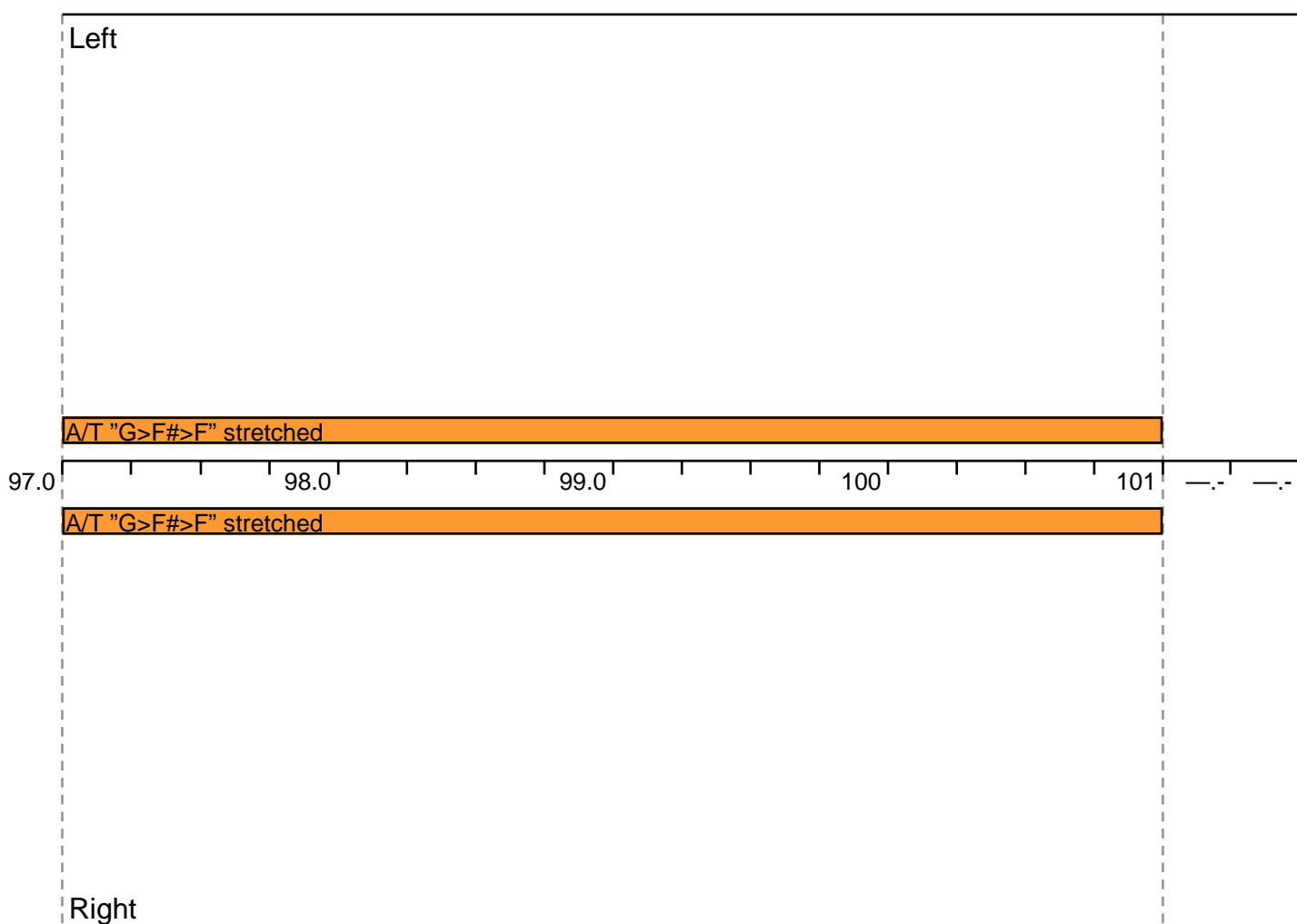
Voices: **B = Bass**, **A/T = Alto/Tenor** Altered: Bass:   
 Alto/Tenor:   
 [voice] "[note]"  
 e.g.  means Alto/Tenor on a G#  
 Unless otherwise stated, each block represents one sample.





Symmetry, Elegance & Grace  
 Phrase 9: "the forms that comfort."

The meaning of the phrase taken literally gives cause for some light relief. Therefore, this very short section uses just one sample of the Alto voice on the G>F#>F line for simplicity to produce a 'form that comforts'.

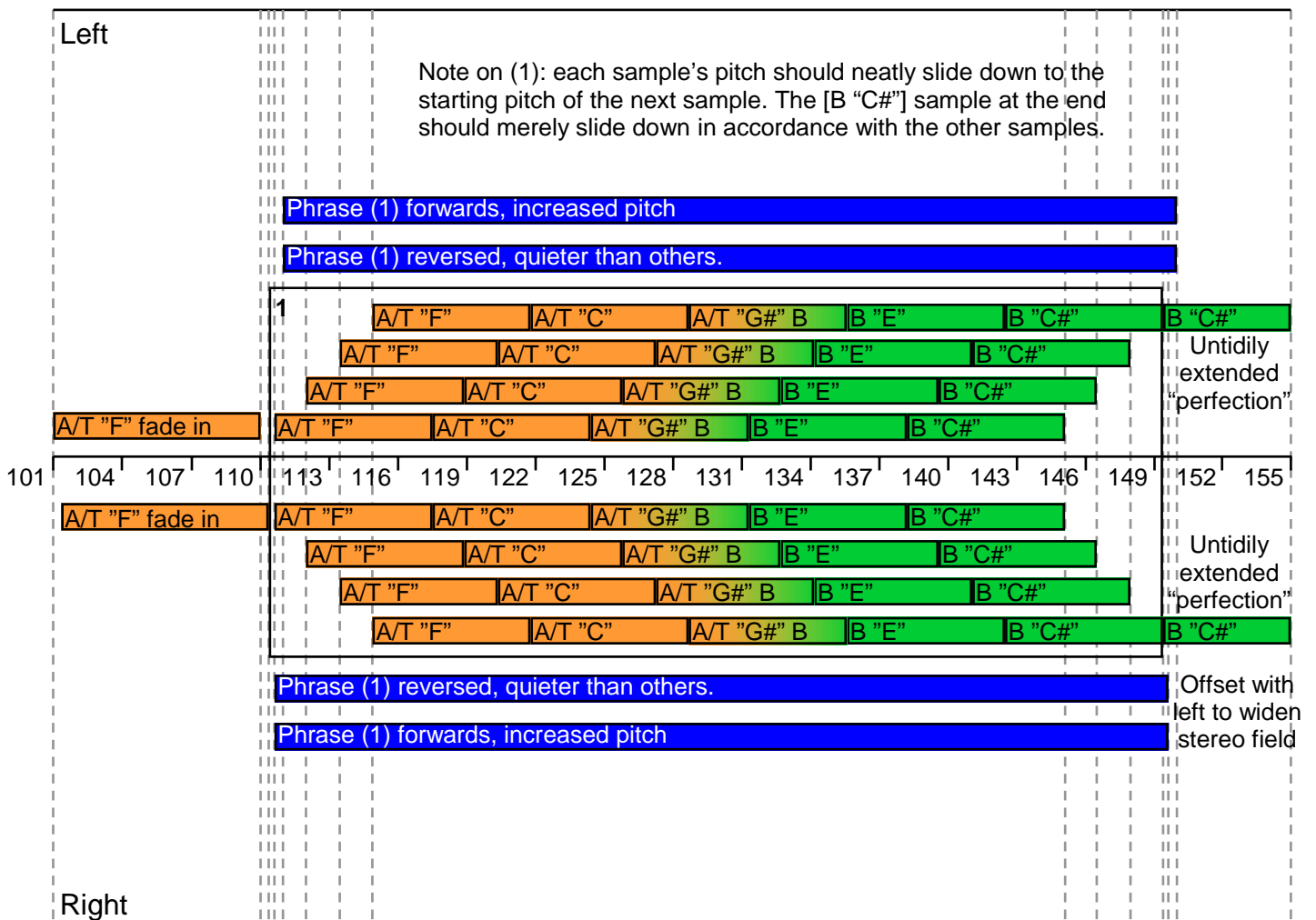


Key:  
 Voices: **B = Bass**, **A/T = Alto/Tenor** Altered: Bass: **Green**  
 Alto/Tenor: **Orange**  
 [voice] "[note]"  
 e.g. **A/T "G#"** means Alto/Tenor on a G#  
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Phrase 10: "Yet it is possible to see peril in the finding of ultimate perfection."

This phrase is the climax of the passage and, therefore, the most important. Hence, it is the longest of all the phrases and the most distorted. The use of a slightly imperfect or 'upset' sounding Alto sample at the beginning is both intentional and important as it slowly introduces the painful sound of the phrase. The main section of the phrase has perfectly altered pitches sliding down to a very untidy time expansion on a repeat of the word "perfection". This is intended to clearly convey the ironic statement made by the author. The tortured sound of the phrase whilst created very accurately puts across the idea of peril in the finding of perfection.



Key:

Voices: B = Bass, A/T = Alto/Tenor    Altered:    Bass:      Alto/Tenor:  

[voice] "note"  

e.g. A/T "G#" means Alto/Tenor on a G#

Unless otherwise stated, each block represents one sample.

