

# mindinmotion

DAVID YOUD's subconscious

$\text{♩} = 100$

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The middle and bottom staves are in bass clef with the same key signature and time signature. The music features a steady eighth-note melody in the upper staves and a more complex bass line in the lower staves, including some rests and a half-note chord at the end of the first measure.

4

The second system of the musical score continues from the first system, starting at measure 4. It maintains the same three-staff structure and key signature. The melody in the upper staves continues with eighth notes, while the bass line provides harmonic support with various rhythmic patterns and chordal structures.

8

The third system of the musical score continues from the second system, starting at measure 8. It maintains the same three-staff structure and key signature. The melody in the upper staves continues with eighth notes, while the bass line provides harmonic support with various rhythmic patterns and chordal structures.

12

Musical score for measures 12-14. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is B-flat major (two flats). Measure 12 starts with a treble clef and a bass clef. The music consists of eighth and sixteenth notes. Measure 13 has a key signature change to C major (no sharps or flats). Measure 14 has a key signature change to D major (two sharps). The lower Bass staff contains whole notes and rests.

15

Musical score for measures 15-16. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is D major (two sharps). Measure 15 starts with a treble clef and a bass clef. The music consists of eighth and sixteenth notes. Measure 16 has a key signature change to E major (three sharps). The lower Bass staff contains whole notes and rests.

Of course, this repeat repeats for hours upon hours

17

Musical score for measures 17-18. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is E major (three sharps). Measure 17 starts with a treble clef and a bass clef. The music consists of eighth and sixteenth notes. Measure 18 has a key signature change to F major (one flat). The lower Bass staff contains whole notes and rests.

This music came about due to a conversation in an email-based book club (below):

> On 2/19/06, \*David Youd\* wrote:

> What follows is not David on drugs, but it's going to read like it is:

>

> Alisa is preoccupied with "balance" in words. I do a similar  
> thing with rhythm, or at least, I did for 20 years, from grade  
> school through my mid-20s. This is not going to make sense to any  
> of ya. I was plagued with the notion that rhythms and meters (in  
> the musical sense) were to be superimposed upon every set of  
> events that occur over time. The simplest example was when I was  
> walking. Each of my foot steps fit into an underlining rhythm.

> I would mentally place an emphasis on one step or another, but not  
> every one. This would "unbalance" the rhythm, and by the end of  
> the meters (or a group of them), I was careful to make sure it all  
> evened out -- zero sum. As with Alisa, stepping on cracks would  
> definitely add imbalance, but so would altering your steps too  
> much to avoid stepping on one, since stepping too hard is the same  
> as adding that mental emphasis to the step, and making the step  
> reaches longer does delay ground contact, creating a syncopation  
> that has to relate in some structural way to the underlining  
> rhythm, etc. Syncopations demand equal and opposite syncopations,  
> which layered more complexity on top of the rhythm.

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>

> Time to prove I'm a little musically insane.

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> After writing the ABC feedback, I realized that I could quickly have  
> my computer play the stuff that runs unwelcomed through my head.  
> There are a number of these subconscious "compositions", but I'll only  
> transcribe one.

>

> It happens mostly when walking, doing dishes, mowing the lawn, or  
> basically when there is a lack of sensory input. As intestines with  
> nothing to grab on to can start cramping, my hyperactive musical mind  
> with nothing to latch on to spins through highly repetitive patterns  
> of notes before my conscious mind becomes aware of it (and gets mighty  
> annoyed by it). It's hard to shut off, especially since I pace my

> activities to its structure, of course rhythmically, but also  
> note-wise, and this reinforces the musical non-sense. Actually, the  
> patterns are not nonsensical, but they're not what you would call melodic.  
>  
> The MP3 (link is below) is pretty close to what can go on repeat for  
> hours at a time, though not as bad as it used to. The MP3 ends (I  
> only had it repeat once), but the real versions in my mind go on and  
> on. I only realize later that at some point, it has stopped.  
>  
> These musical computational whatever's always feature a relentless  
> stream of notes. If a note could have been held, it bounces around  
> the chord it lives in instead. The low base line in this MP3 is the  
> sense of motion the piece has as it repetitiously moves between keys.  
>  
> This is not how I would compose music to be listened to. In fact,  
> some of the notes in particular really bug me. But I'm just  
> transcribing what goes on, now how I think it should be. This is  
> pretty much note for note, and it's odd to hear it coming to me from  
> an external source (from a computer speaker system). This feels weird  
> to share this, but heck, why not.  
>  
> Right click the following link and choose the "save target as" or  
> "save link as" option from popup menu to download the MP3:  
> <http://www.youdzone.com/music/mindinmotion.mp3>  
>  
> I'll go back to pretending I'm normal now. Hopefully I haven't scared  
> ya all. :-)