

TRANSTEXTUALITY AS THE MEANS FOR ESTABLISHING MUSIC COMPOSITIONAL  
PROCESSES: A TRANSTEXTUAL METAMODEL OF COMPOSITION

by

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(Under the Direction of Emily Koh)

ABSTRACT

This doctoral work proposes the Transtextual Metamodel of Composition (TMC), a pre-compositional framework that abstracts and reimagines structural elements from audiovisual works to generate materials and structures for new musical compositions. Grounded in Gérard Genette's concept of transtextuality, TMC consists of two main phases: abstraction, which systematically analyzes and maps visual and sonic elements separately using the Audiovisual Segmentation Analytical Model (ASAM) and Hasty's theory of segmentation; and exportation, which transforms these elements into compositional frameworks.

TMC was the fundamental tool in developing two original works—Project A (*tK<sup>2</sup> (ou: Cenas I/O)*) and Project B (*XXn No.4 (or: No Half-truths Towards the Trance-incidential Empire)*). These case studies utilized short-form audiovisual works from two distinct mediums: TikTok videos and David Lynch's *Inland Empire* (specifically its first eight minutes), both examined as proto-narratives or micronarratives. These sources provided the foundation for TMC's initial exercises, demonstrating its capacity to extract structural relationships from audiovisual materials, reinterpret them, and transform them into compositional frameworks.

Several achievements and limitations emerged in the application of TMC as a compositional tool. One of its key strengths is its structural flexibility, which enables composers to engage in broad sonic reinterpretation and imaginative exploration. By prioritizing structural relationships over aesthetic prescriptions, TMC fosters adaptability, making it a versatile tool for those seeking to extract, transform, and recontextualize audiovisual structures into music. TMC does not prescribe specific aesthetic directions or offer an extensive set of predefined compositional techniques. Rather than serving as a foundational compositional methodology, it operates as both a precompositional and compositional framework that supports and informs broader compositional practices. Beyond its contributions to the compositional process, TMC also holds potential as a pedagogical resource.

INDEX WORDS: Transtextuality; Transtextual Metamodel of Composition (TMC); Gérard Genette; Music Composition; Short-Form Videos; TikTok; David Lynch; *Inland Empire*; Proto-Narratives; Micronarratives; Narrativization; Renderization; Audiovisual Analysis; Pre-Compositional Strategies.

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*“...and ideas come to us,  
we don't really create an idea, we just catch them  
like fish!  
No chef ever takes credit for making the fish.  
It's just preparing the fish.  
So, you get an idea and it is like a seed,  
and in your mind, the idea is seen and felt, and it explodes!  
It has electricity and light connected to it,  
and it has all the images and the feelings, and,  
in an instance, you know the idea...  
then, it's translating them to some medium.  
It could be a film idea, or a painting idea, or a furniture idea,  
it doesn't matter! It wants to be something!  
It's a seed for something.  
So, the whole thing is translating that idea to a medium...”*

—David Lynch<sup>1</sup>

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<sup>1</sup> *David Lynch on Ideas*, YouTube video, 1:40, posted by *American Film Institute*, December 1, 2011, <https://www.youtube.com/watch?v=S2RFMCmfRmc>. Accessed March 1, 2025.

## 1. INTRODUCTION

This dissertation proposes a metamodel of music composition—the Transtextual Metamodel of Composition (TMC)—founded on abstracting and exporting sonic and visual content from preexisting audiovisual works to establish structures and materials for new musical compositions. TMC is based on Gérard Genette's concept of *transtextuality*, which defines five different modalities (intertextuality, paratextuality, metatextuality, hypertextuality and architextuality) for the establishment of the relationship between texts, particularly how one text references or incorporates the content and/or structures of another text.<sup>2</sup> The intended use of this metamodel was to reinterpret and integrate an audiovisual work's primary structures and elements into music. TMC was the fundamental tool for elaborating two original compositional works—Project A and Project B. The audiovisual formats chosen as models for applying the TMC are rooted on short-form videos from two distinct mediums: TikTok and film. TikTok is a social media platform centered on producing, experiencing, and interacting with short-form video formats, focused on the content produced by its community.<sup>3</sup> The second medium was film—specifically, David Lynch's 2006 film *Inland Empire*, focusing on its first eight minutes (circa)—where the initial structure consists of independent, distinct short scenes.

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<sup>2</sup> Gérard Genette, *Palimpsests: Literature in the Second Degree*, (Nebraska: University of Nebraska Press, 1997).

<sup>3</sup> D. Bondy Valdovinos Kaye, Jing Zeng, and Patrik Wikstrom, *TikTok: Creativity and Culture in Short Video* (Digital Media and Society; Cambridge: Polity Books, 2022).

These selections were chosen not only for their short-form characteristics but also for their interpretive potential as micronarratives and/or proto-narratives. According to Julian Murphet,<sup>4</sup> proto-narratives can be understood as individual events that do not constitute complete narratives<sup>5</sup>, serving instead as “basic unit(s) for a more articulated composition.”<sup>6</sup> These basic units do not properly express narratives *per se*, and it is only when these units are combined with other units that their narratological potentialities occur.<sup>7</sup> In other words, Proto-narratives are moments, narratological fragments, and phenomena that are detached from any external context.

Micronarratives derive their meaning from their degrees of narrativity<sup>8</sup> and from their ability to establish connections with an audience.<sup>9</sup> While proto-narratives consist of isolated events or fragments that lack inherent narrative structure—functioning as foundational units for potential narrativization—micronarratives are more self-contained, incorporating a beginning, middle, and end, even within a condensed format. This distinction becomes particularly evident in social media, where users engage with fragmented content and actively interpret and link different posts, videos, or images to construct a broader sense of continuity. For example, short-form videos on platforms like TikTok often present brief, self-contained moments that, when viewed collectively, contribute to a larger conceptual or thematic framework. In these

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<sup>4</sup>As cited by Simona Venditti, Francesca Piredda and Walter Mattana, “Micronarratives as the form of contemporary communication”, *The Design Journal*, 20, no. 1(2017): 273-282, DOI: 10.1080/14606925.2017.1352804

<sup>5</sup> In this dissertation, *narrative* follows Lawrence Kramer’s definition as an acknowledged story—a culturally recognizable sequence of events that produces meaning by connecting its parts, propelled by a teleological impulse toward closure, though this closure may remain partial or deferred. See Lawrence Kramer, "Musical Narratology: A Theoretical Outline," *Indiana Theory Review* 12 (1991): 143-146.

<sup>6</sup> Venditti, Piredda, and Mattana, 276.

<sup>7</sup> Venditti, Piredda, and Mattana, 276.

<sup>8</sup> *Narrativity*, also following Kramer, is understood as the cultural and dynamic impulse toward narrative formation—a principle of potential meaning that imbues isolated events or fragments with the capacity to suggest narrative development. Kramer, 143-146.

<sup>9</sup> Venditti, Piredda, and Mattana, 279.

cases, social media does not create micronarratives but provides an environment where their connections and meanings can be expanded through audience interaction and reinterpretation.

Although both mediums are based on short audiovisual formats, each was chosen for its role within a broader collection of similar content—inside a collection/sequence of short-form videos. For TikTok, this broader sequence is informed by the platform’s algorithmic functionality, which curates video streams based on user interactions and preferences.<sup>10</sup> However, the content for this project was explicitly curated. In *Inland Empire*, the opening scenes present a deliberately structured sequence of fragmented moments, contributing to Lynch's non-linear cinematic narrative. Together, these two audiovisual sources were selected to illustrate TMC’s initial exercises in applying the metamodel, demonstrating its ability to extract structural relationships from audiovisual materials, reinterpret them, and transform them into compositional frameworks for music.

Through narrativization, one can explore the potential correlations between proto-narratives and larger narratological structures, such as micronarratives and subsequent longer narrative forms. Thus, examining short-form videos as proto-narratives or micronarratives, which are amenable to narrativization, is fundamental to TMC and establishes the groundwork for two key processes: first, the structural transformation of audiovisual elements into the musical structures of the two works, and second, the exploration and reinterpretation of their auditory content within the music's sound worlds.

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<sup>10</sup> Bojana S. Radovanović, “TikTok and Sound: Changing the ways of Creating, Promoting, Distributing and Listening to Music,” *INSAM Journal of Contemporary Music, Art and Technology* 9 (2022): 51.

Hence, this document's structure is as follows: the first chapter introduces the origins of the Transtextual Metamodel of Composition (TMC); the second chapter provides a detailed, step-by-step explanation of the metamodel; the third and fourth chapters present reports and commentaries on the application of the metamodel in the composition of two original musical works; and the conclusion offers reflections on the use of TMC within the works addressed in this project.

## 2. FROM FRAGMENTED AUDIOVISUALS TO NARRATIVIZATION OF HIDDEN STRUCTURES AND THE ESTABLISHMENT OF A COMPOSITIONAL TOOL

At its core, the Transtextual Metamodel of Composition (TMC) is a system designed to reimagine and transform sonic and visual components of audiovisual works into the sound structures of musical compositions. This two-phase metamodel originated from reflections on the content of two mediums: TikTok videos and David Lynch’s feature film *Inland Empire*. While these mediums operate in vastly different cultural and aesthetic contexts, both share an inherent reliance on fragmented structures under proto and/or micronarratives. This fragmentation, whether algorithmically driven or artistically intentional, became central to my reflections on musical composition, leading to the conception of TMC.

The first section of this chapter discusses TikTok’s fragmented characteristics and their relationship with its content creation tools. It explores how TikTok’s inherent remixability<sup>11</sup>—evident in its trends—along with the variety and fragmentation of content, played a key role in shaping TMC’s compositional process. The platform’s multiplicity of recreations of the same video concepts further reinforced this approach. Similarly, the second

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<sup>11</sup> For Gabriel Rocha Palma, remixability constitutes a fundamental dynamic of contemporary audiovisual technoculture in social media, exemplified by TikTok. According to the author, remixability operates across multiple layers — *body, memory, game, platform, database, and interface* — enabling the constant reconfiguration of cultural, technical, and social elements. It is embedded both in the creative practices of users and in the strategic design of the platform itself, fostering an ecosystem of continuous recombination, circulation, and renewal. See Gabriel R. Palma, “As remixabilidades audiovisuais nos challenges do TikTok” (Master’s Thesis, UNISINOS, 2023).

section explores the visual narrative structures in Lynch's work, focusing on fragmentation, narrativity (proto-narratives and micronarratives), and remixability. It also examines how Lynch's approach to fragmented narratives aligns with and can be understood through Jean-Jacques Nattiez's concept of narrativization in music which is to *build a plot*.<sup>12</sup> Narrativization is the act of creating a narrative to connect events to make sense of what was/is being experienced<sup>13</sup>. Its value lies in its potential to extract structural relationships from proto-narratives within fragmented audiovisual materials, which are then reimagined musically.

While Nattiez's concept of narrativization informs this discussion, my focus is not on the narrative potential of these materials but on the structural relationships that emerge through their fragmentation. These structures, rather than narrative content, are central to the compositional processes within TMC.

## **2.1 Short-Form Videos in Social Media: a Brief Introduction to TikTok**

In the early 2010s, the landscape of social media underwent a significant shift in audiovisual communication with the emergence of short-form video platforms. These vertical videos (formatted for vertical viewing, with an aspect ratio optimized for smartphones), typically ranging from a few seconds to a minute in length (such as Reels on Instagram/Facebook and Shorts on YouTube). These short videos include a wide range of content, such as dance choreographies, personal stories (vlogs), memes, excerpts from longer videos posted elsewhere, and many other original audiovisual works, often created or curated by users across platforms.

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<sup>12</sup> Nattiez, 62.

<sup>13</sup> Nattiez, 68.

In 2019, TikTok became the most downloaded app in the world, reaching 1 billion users by early 2020<sup>14</sup>. With the COVID-19 pandemic, the app popularity grew even further as people turned to TikTok for entertainment during the COVID-19 lockdowns. Adopting this popular format, Meta Platforms, Inc. introduced Reels to Instagram in August 2020, providing a comparable vertical short-form video feature on the platform. In September 2021, a similar system was also implemented on Facebook, likewise under the name Reels. In March 2021, Youtube also released a similar system Shorts in the United States, the platform version of the short-form videos. As of January 2025, TikTok has undergone some changes since its original release in 2017. Initially, videos had to be recorded directly within the app, but over time, TikTok allowed users to upload pre-recorded videos. Additional editing tools were also introduced, such as the ability to trim and split clips, adjust playback speed, and add text, stickers, and effects. The most significant change, however, was to the length of videos. While the platform's original format limited videos to fifteen seconds, this changed in 2018 when TikTok extended the limit to sixty seconds, followed by three minutes in 2021 and up to ten minutes in 2022. Despite these changes, the TikTok content used for the development of the musical works discussed in this dissertation primarily consists of videos with an average length of one minute.

### **TikTok and Remixability: Steps Toward a Compositional Thinking**

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<sup>14</sup> Badriya Abdul Jaffar, Sadia Riaz, and Arif Mushtaq Jaffar, "Living in a Moment: Impact of TikTok on Influencing Younger Generation into Micro-Fame," *Journal of Content, Community & Communication Amity School of Communication*, 10, no. 5 (2019): 188.

Although I have never been an active TikTok creator, one feature that has always captured my attention as a passive user is the trends and their inherent remixability<sup>15</sup>. As one navigates TikTok's minimal layout by scrolling through the phone screen, it takes only a few swipes to encounter what is known as "trending" content. A TikTok trend can be defined as recurring audiovisual content—such as dances, challenges, memes, sounds, or formats—that gains widespread popularity on the platform.<sup>16</sup> Trends often begin with a single user posting creative content, which is then amplified by TikTok's algorithm and adopted by multiple users who contribute their own unique interpretation. For a trend to go viral, it must reach a certain level of user engagement through remixing and interaction with the source content. These trends often consist of both proto- and/or micronarratives.

### ***Reperformance and Material Remixability***

Within the context of TikTok, remixing refers to the platform's design and dynamics that enable users to modify, reinterpret, and build upon existing content—whether sounds, videos, trends, or formats. This quality is embedded in both the app's technical features and in the participatory behavior it fosters among its user base.<sup>17</sup> Within this framework, users can engage in remixing through three primary modes: audio, visuals, or a combination of both sonic and visual elements.

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<sup>15</sup> Gabriel R. Palma, "As remixabilidades audiovisuais nos challenges do TikTok" (Master Thesis, UNISINOS, 2023).

<sup>16</sup> Lexie Jorgenson, "The Influence of Tiktok: Promotion Trends in Mainstream Pop Music" (Thesis Presented to the University Honors Program California State University, 2022).

<sup>17</sup> Palma, 38-39.

The first remixing practice I want to address is what I called *reperformance remixability*,<sup>18</sup> which refers to the transformation of a source theme without significant alteration of its original structure and material when a user engages with a trend. This form of reinterpretation tends to preserve predefined elements, especially their length, having minimal variations on the reproduction of its visual and audio components. This category of remix is most commonly associated with performance-based trends, such as dance challenges, where a song sample provides the foundation for short dance performances featuring similar movement patterns, reinterpreted by multiple users often aiming for fidelity to the original.<sup>19</sup>

Another example of a *reperformance remix*, not related to dance, is known as the “I’m Just a Kid Challenge” (commonly under the hashtag #ImJustAKidChallenge). Popular during the lockdowns in 2020,<sup>20</sup> this trend involved users recreating childhood photos of themselves, often mimicking the exact poses, expressions, and outfits from the original images, most times alongside relatives or friends. Typically around ten seconds in length, the video usually begins with the user recreating the pose from the original photo, followed by a transition effect that contrasts the past and present, juxtaposing the old with the new. The challenge is often set to Simple Plan’s “I’m Just a Kid,” with the song’s lyrics aligned to the visual transitions, enhancing the emotional or nostalgic undertone of the transformation, making the music central to the theme of the trend. However, the visuals play an equally important role, as the concept relies on the stark contrast between the childhood and adult versions of the user, often resulting in

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<sup>18</sup> *Reperformance remixability* is a term I developed within the context of this document’s discussions. However, it resonates with Palma’s exploration in “Remixabilidade do Corpo.” See Palma, 96-102.

<sup>19</sup> Palma, 38-39.

<sup>20</sup> Locker, Melissa. “Families Travel Back in Time With Childhood Photos for the ‘I’m Just a Kid’ Challenge.” Time, April 15, 2020.  
<https://time.com/5821238/im-just-a-kid-challenge-explained/>

humorous or touching moments. In the case of the #ImJustAKidChallenge, variations in the visual elements are expected, as the photos chosen by users present different contexts. However, these variations still preserve the core structural features, such as the length and timing of the transition effects, typically aligned with the same timeframe on the Simple Plan's song sample.

A second aspect of TikTok remixability could be associated with the idea of transforming the elements and source materials, much like a traditional "song remix." In this sense, *material remixability* pertains to the manipulation of the dimensions of one or both audio and visual components. It encompasses not just minimal alterations but substantial reworking of the core audiovisual elements. This transformation can occur either during or before the emergence of a trend. On the platform, such manipulations are most commonly applied to audio and occur when users modify tracks in timing, pitch, or other sonic characteristics to align with their creative intentions, follow evolving trends, or match the requirements of their video content.<sup>21</sup> Equivalent to a sonic transformation, in the visual domain, trimming, reordering or shuffling of a video, or the application of filters and other post-production effects could be understood as a *material remix*, as these changes can reformulate the original structure and foundational elements of the content.<sup>22</sup>

An example of a trend where *material remixability* is central to the audio is the humorous content popularly known on TikTok as "Oh no, oh no, oh no no no" (not associated with a specific hashtag). Typically lasting around ten to fifteen seconds, this trend revolves around a distorted version of the bridge from the Shangri-Las' song "Remember (Walking in the Sand)." The audio is often pitch-shifted, time-stretched, or compressed, and looped to create a comedic

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<sup>21</sup> Palma, 114.

<sup>22</sup> Palma, 127.

effect. The manipulated audio, with its exaggerated emotional tone, becomes the focal point of the trend. The looping and repetition of the altered song introduce an element of anticipation, allowing users to time their visuals to match or contrast with the audio's rhythm and tempo. The visuals in this trend are highly variable, ranging from humorous situations involving people, objects, or animals. However, the centrality of the altered audio remains key, as the visual content is often timed to align with specific moments or the rhythm within the distorted sound. Despite the diverse interpretations, the trend's material remixability is clearly anchored in the audio, as the core comedic effect relies on the sonic transformation of the original song.

When further developing the compositional approaches incorporated into TMC, TikTok's remixability—*reperformance* and *material remixability*—provides crucial insights into how musical material could be treated within the compositional process. *Reperformance remixability*, for instance, would preserve macro-structures, maintaining the overall form of a musical section. On the other hand, material remixability pertains to micro-structuring, providing a framework for introducing variations to the musical material, such as modifications of rhythm, intervallic content, timbre, dynamics, and other sonic elements. A more detailed discussion of these concepts is presented in the following chapter (3.1), where their specific applications and methodologies are examined in depth.

### **Trends: Algorithm Fragmentation and Navigation through Remixability**

Remixing offers the possibility of navigating the algorithmically driven sequence of content embedded in TikTok's user experience.<sup>23</sup> Trends are often reproduced in diverse forms,

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<sup>23</sup> Palma, 41.

morphing and adapting within the poles of remixability (reperformance and material). However, their circulation among platform audiences remains fragmented and interwoven with other trends and content through the platform's algorithmic distribution. The platform cultivates user expectations about what content will appear next, as the algorithm generates an endless stream of proto- and micronarratives within the user's timeline. Nevertheless, users actively engage in selecting and navigating existing content, shaping their experience of the platform beyond passive consumption

There are three main ways to navigate content within the app.<sup>24</sup> The first is by clicking on *hashtags* located near the bottom left of the screen, close to the user's account name. Most trends are labeled with a hashtag, allowing other users to find and engage with the content tagged under the same word/words. Similar to other social media platforms such as Instagram and Facebook, hashtags are words preceded by the pound sign (#) that function as hyperlinks. A hyperlink is a virtual gateway that redirects users to a specific page where all content under the same hashtag is aggregated and archived. Additionally, hashtags play an algorithmic role by helping TikTok's recommendation system identify and promote trending content, increasing its visibility on users' *For You* (main/home) pages. The second way to navigate a trend in the app is by clicking the icon in the bottom right corner of the screen, which functions as a hyperlink—similar to hashtags—redirecting the user to a page where all videos using the same audio or music are collected. The third way to navigate trends is through TikTok's search function. By entering a desired query into the search bar, users can find specific trends, keywords, sounds, or hashtags. The search function also enables users to discover locations tagged in videos and other app features, such as merchandising stores. Additionally—though not exclusively, as it can also be

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<sup>24</sup> As experienced by the author as a user on TikTok, accessed February 1, 2025.

accessed through the homepage videos—it provides access to users' accounts, which serve as archives for curated content found under the created, reposted, or liked categories. Through this search function and its gateway mechanisms, users can trace and follow trends and their variations, extending beyond TikTok's algorithmic delivery. In the context of this dissertation, it is this research capability that enabled the curation of specific videos, forming the foundation of the source materials for the development of Project A. However, this curatorial insight was made possible through the investigation of Lynch's *Inland Empire* and its particular approach to audiovisual fragmentation.

TikTok's remix culture is characterized by its algorithm-driven circulation of short, fragmented videos that encourage iterative layering and reinterpretation. Unlike traditional remix practices, which often rely on linear processes and centralized authorship, TikTok fosters a dynamic environment where content is continuously recontextualized through user interactions.<sup>25</sup> This participatory system allows fragments to be detached from their original contexts and reassembled in new ways, creating connections that are not bound by narrative continuity but by structural relationships and emergent patterns. Such an environment offers a compelling foundation for pre-compositional approaches that prioritize transformation and reconfiguration of audiovisual materials.

## **2.2 David Lynch's *Inland Empire*: Structured Fragmentation**

What links TikTok to Lynch's cinema is the fragmentation of audiovisual material. As noted at the beginning of this chapter, although *Inland Empire* and TikTok operate within vastly

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<sup>25</sup> Palma, 41-42.

different cultural and aesthetic contexts, both rely on proto- and micronarratives as fundamental features shaping the audience's experience—and, in the case of Lynch's films, the development of the plot(s). The key difference between them, however, lies in the delivery of these experiences and the temporal structuring of events. TikTok functions as an algorithm-driven medium, where the sequence of content is largely determined by machine curation. In contrast, the fragmented structure of *Inland Empire* is meticulously curated and intentionally organized by the filmmaker. Therefore, while both TikTok and Lynch's work require active participation, they differ in their modes of engagement. TikTok demands active physical involvement in the audiovisual experience—through scrolling, clicking, and searching—whereas Lynch's film, as a cinematographic work, invites its audience to engage in the mental exercise of spectating.

This non-participatory engagement made *Inland Empire* the ideal medium for developing an analytical model aimed at tracing hidden structural relations and visual patterns beyond the narrative or semantic content of audiovisual works. Given the characteristics of Lynch's work as a cinematographic piece, adhering to its pre-defined structure proved more effective for examining syntactic relations—similar to how one might analyze elements and dimensions within a musical composition—without first having to establish boundaries by curating isolated proto- and micronarratives, as would be necessary with TikTok.

### **The Three Diegetic Layers of the Lynchian Patchwork**

My first encounter with David Lynch's films occurred during my first year of a master's degree in 2018. Immediately after discovering his work, I developed a deep engagement and admiration for Lynch's creative thinking, particularly in *Inland Empire*. Among David Lynch's

ten feature films, none push the boundaries of narrative form further than his 2006 work. By exploring dream-like situations through heavy post-production manipulation of cinematographic techniques, Lynch's aesthetic signature often lies in his creation of uncanny environments and characters that disrupt conventional narrative expectations, steering the audience away from deriving meaning solely from surface-level plot structures. Different from TikTok, where trends often develop through iterative variations with potential resolution, *Inland Empire* operates entirely through proto-narratives, as none of its scenes are resolved in isolation. Nearly all of the fragmented scenes, despite containing dialogue—often disconnected—begin and end in the middle of a moment. The scenes exist within a liminal space, providing hints of potential stories that never fully materialize, reflecting Lynch's thematic exploration of fragmented identities, disjointed realities, and the blurred boundaries between different levels of experience or diegetic layers.

By diegetic layer I refer to the elements within a work that exist inside the narrative world—that is, elements that the characters themselves can perceive. In audiovisual contexts like film or video, this typically includes sounds, objects, or events that are part of the story on-screen universe. In *Inland Empire*, one can navigate three distinct diegetic layers within the patchwork of fragmented proto-narratives arranged by Lynch.

Dominic Lash<sup>26</sup>, in his investigation of *Inland Empire*, explores why the film cannot be fully understood by tracing a single narrative path through its events. Therefore, the first diegetic layer consists of the plot centered on Nikki (Laura Dern), her new role as Sue in a film within the

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<sup>26</sup> Lash, Dominic. (2020). “Disappeared where it’s real hard to disappear: Three Ways of Getting Lost in INLAND EMPIRE”. In *The Cinema of Disorientation: Inviting Confusions*, edited by Dominic Lash, 57–68. Edimburgo: Edinburgh University Press, 2020.

film, and the various characters or personas she embodies throughout the narrative. While challenging to follow in a short-term viewing experience, the boundaries between Nikki's identities blur as she becomes entangled in multiple proto-narratives that deviate from the initial plot. As Lash discusses, this blurring is further emphasized by Dern's performance, which oscillates between different characters and personas within these overlapping narratives.<sup>27</sup> The second layer consists of the proto-narratives that are entangled with and inserted alongside Nikki's plot, but do not belong to its diegetic space. Some of these proto-narratives are unique, while others are recurrent fragments that vary and reappear throughout the film. An example of a unique moment is the Barbecue scene towards the middle/end of the film, while recurring proto-narratives include the Rabbits and the Polish girl sequences. Despite being independent diegetic spaces, some of these proto-narratives blur within the diegetic layer of Nikki's character, further complicating the film's narrative structure. The third diegetic layer emerges from the interplay between the first and second layers, shaping the experience of the film as a whole. This understanding of the third layer resonates with Lash's<sup>28</sup> reflection that, although the individual fragments in *Inland Empire* remain unresolved, their interplay within the film's totality creates a perceptual unity. Rather than resolving into a conventional narrative, this synthesis of fragmented scenes generates an overarching experience that transcends individual plotlines.

### **Watching through the Ears; Listening Through the Eyes**

It was through the way proto-narratives and their fragmentations were employed to construct the whole of Lynch's *Inland Empire* that I envisioned how its elements and structures

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<sup>27</sup> Lash, 60–61.

<sup>28</sup> Lash, 63–68.

could be analyzed in a manner akin to musical analysis. In Lynch's film, fragmented moments do not necessarily form a coherent narrative on their own, yet they accumulate meaning through their sequential arrangement, internal contrasts, and thematic resonances. This understanding suggested a parallel with musical structures, in which isolated sonic events or fragments — proto-narratives — acquire meaning not through external referential content, but through their *narratographic* arrangement within the temporal unfolding of the composition. Rather than treating these proto-narratives as incomplete or dependent on extramusical supplementation, I approach them as structurally autonomous units whose potential for narrativization emerges from the ways they are materially deployed, juxtaposed, and transformed over time.

This perspective is influenced by Lawrence Kramer's conception of narrativity and narratology in music, where meaning arises not from direct semantic reference but from the performative unfolding and material inscription of musical structures themselves.<sup>29</sup> For Kramer, narratology refers to the processes through which narrativity is enacted and destabilized in the very practice of assembling and articulating musical materials.<sup>30</sup> In this framework, proto-narratives are not deficient fragments awaiting external support; rather, they become participants in a narratographic process that enacts the cultural impulse toward narrative formation through internal structural dynamics.<sup>31</sup> It is through their evolving relationships and temporal articulations that proto-narratives contribute to the perception of narrative development, even in the absence of conventional narrative closure.<sup>32</sup> Thus, the narrativization of musical materials arises from within the music itself, as a narratographic process that parallels the way Lynch's cinematic fragments coalesce into a larger, though open-ended, narrative experience.

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<sup>29</sup> Kramer, 144-146.

<sup>30</sup> Kramer, 145-146.

<sup>31</sup> Kramer, 145.

<sup>32</sup> Kramer, 145.

An example of proto-narrative in music can be attributed to what Salvatore Sciarrino would call a *figure*: a “complex articulatory box” in which the sonic domains are “interwoven inseparably,”<sup>33</sup> or at least, a structured set of them. Transposing Sciarrino’s description to the visual perception, in a film, especially in *Inland Empire*, proto-narratives could then be seen as a set of visual materials in a framed diegetic space that is projected onto the screen. Just as Sciarrino’s figures emerge from the interaction of multiple musical dimensions—pitch, rhythm, dynamics, timbre, etc.—Lynch’s proto-narratives take shape through the interplay of various visual/cinematic elements—characters, objects within the frame, environments, post-production effects, and their spatial and temporal relationships within the film’s fragmented diegetic layers.

A structured set of visual figures, or proto-narratives, is defined by the elements that shape and distinguish diegetic spaces through their contrasts and connections. In *Inland Empire*, these proto-narratives correspond to what I have described as the second layer of diegetic content—the proto-narratives entangled with Nikki’s plot. When one attempts to put together these fragmented moments to form a coherent experience of the film, what unfolds is not a conventionally resolved narrative, but rather a process of narrativization—an emergent meaning shaped through the interaction of its proto-narratives. However, a narrative in Lynch’s film still exist and can be perceived. As mentioned above, the movie’s plot is constituted by at least three layers of diegetic content, shuffled in nonlinear interactions to produce a complex, overarching diegetic environment—a macro-diegetic space composed of intersecting layers of narrative content.

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<sup>33</sup> Misuraca, Pietro, “Salvatore Sciarrino. The Sicilian alchemist composer”, *Interdisciplinary Studies in Musicology*, 12, (2013): 73–90. <https://pressto.amu.edu.pl/index.php/ism/article/view/15061>

Unlike in the musical application of proto-narratives, where semantic meaning is not explicitly foregrounded, *Inland Empire* retains a semantic domain that assists in navigating its complex diegetic layers. Not all layers remain purely proto-narrative; some morph into micronarratives as structural relationships form. Even within such a highly fragmented environment, one can still try to follow, for example, the first diegetic layer of Nikki's story, maintaining some level of coherence within the larger underlying plot. On the other hand, the interactions occurring exclusively between the second layer seem to blur or even dissolve the importance of semantic meaning that allows the establishment of a plot. In these instances, the process of narrativization (in the sense of the accumulation of narrative potential through structural and relational interaction, as proposed by Nattiez)<sup>34</sup> does not arise through explicit storytelling but rather through the syntactic interplay of visual, sonic, and diegetic elements, rather than through explicit semantic storytelling.

### **Remixability Resonating Through the Mediums**

The analytical model developed for the analysis of *Inland Empire* is introduced in the following chapter, where it is incorporated into TMC as the Audiovisual Segmentation Analytical Model (ASAM). However, from the initial analysis of the film's first eight minutes (circa), it became evident that the principles of remixability observed in the TikTok platform environment resonate with Lynch's compositional thinking and the structuring of fragmented proto-narratives in *Inland Empire*.

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<sup>34</sup> Nattiez, 62-68.

In Lynch's audiovisual compositional approach, one can identify parallels with the concepts of *reperformance* and *material remixability* as they relate to TikTok's content creation practice. While Lynch's techniques share similarities with these remix practices, his recontextualization does not emerge from user-driven interactions, as it does in social media, but rather from his own deliberate creative decisions. Whereas TikTok creators engage with existing material through collective and iterative remixing, Lynch's approach represents an individual reworking of material, guided by personal creative choices rather than participatory user interactions. Yet, similar patterns can be observed in the film's fragment variations and reintegration processes. These range from preserving the structural relationships of events while altering material elements—such as characters, environments, and post-production effects—to more transformative variations that restructure events while maintaining the core elements that define the diegetic spaces, as in a *reperformance* and *material* remix, respectively.

### **2.3 Transtextuality and the Bridges Toward the Metamodel**

After conducting my analysis of Lynch's *Inland Empire* and formulating my initial thoughts on remixability, I felt an emerging necessity to incorporate these principles and mechanisms into a compositional process. It was only through my encounter with the French literary theorist Gérard Genette's concept of transtextuality in his work *Palimpsests: Literature in the Second Degree* that a path emerged toward this goal, bridging the investigations facilitated by the analytical model with the potential of remixing ideas in the development of a structured compositional system.

Developed by Genette,<sup>35</sup> transtextuality is a concept that encompasses a set of modalities aimed at understanding the relationships between texts. Genette defines transtextuality as "all that sets the text in a relationship, whether obvious or concealed, with other texts."<sup>36</sup> This concept seeks to account for various forms of textual interaction, extending beyond the boundaries of a single work to include references, influences, adaptations, and transformations—both structural and thematic—across two or more texts, and across similar or different media. In other words, it functions as a model of textual transcendence. Transtextuality offers a framework for analyzing how meaning, structure, and function emerge through the interplay of different texts, whether in literary, artistic, cultural, or even technical and informational contexts. Genette distinguishes five modalities of transtextuality: Intertextuality, Paratextuality, Metatextuality, Hypertextuality, and Architextuality.<sup>37</sup>

Intertextuality can be defined as the direct incorporation of one text within another, whether through quotations, allusions, or even plagiarism.<sup>38</sup> A clear example of intertextual relation is the recurring *Rabbits* sequences in *Inland Empire*, which reference Lynch's own earlier work *Rabbits* (2002), using the same characters, scenarios and materials from his original short film.

Paratextuality<sup>39</sup> refers to the relationship between a main text and its supplementary elements, which influence how the text is received and interpreted. Paratexts can range from

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<sup>35</sup> Gérard Genette, *Palimpsests: Literature in the Second Degree*, (Nebraska: University of Nebraska Press, 1997 A).

<sup>36</sup> Genette, (1997 A), 1.

<sup>37</sup> Genette, (1997 A), 1-7.

<sup>38</sup> Genette, (1997 A), 2.

<sup>39</sup> Genette, (1997 A), 3.

titles, prefaces, footnotes, and cover designs (peritexts<sup>40</sup>), to advertisements, interviews, letters and diaries from the author, or any other text that frames, presents or promotes the main text (epitexts<sup>41</sup>). Paratextuality, therefore, frames everything that surrounds—both physically and metaphorically—the main text, shaping its presentation and reception prior to its interpretation.

Metatextuality<sup>42</sup> encompasses the critical or analytical commentary of one text on another, either explicitly or implicitly. An explicit example would be a published critical review in a magazine or newspaper, which offers an interpretation of a text rather than merely presenting external information about it (thus distinguishing it from paratextual epitext). Implicit examples include David Lynch's critique of Hollywood and the film industry within *Inland Empire* or *Mulholland Drive* (2001), where the commentary is embedded within the narrative and thematic structure rather than directly stated.

Hypertextuality<sup>43</sup> is the transformational relationship of one text by another, where a later text (hypertext) derives from or modifies an earlier text (hypotext), through adaptations, pastiche, or parody. It categorizes the transformation of a text as a *whole*. However, hypertext might also exist without a necessary referentiality to its hypotext, when "[...]Text B not speaking of Text A but being unable to exist, as such, without [Text] A[...]."<sup>44</sup> In other words, hypertextuality is a relationship of dependence, where a text does not need to explicitly quote or mention another

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<sup>40</sup> Genette, Gerard. "The Publisher's Peritext." Chapter. In *Paratexts: Thresholds of Interpretation*, translated by Jane E. Lewin, 16–36. Literature, Culture, Theory. Cambridge: Cambridge University Press, 1997 B

<sup>41</sup> Genette, Gerard. "The Public Epitext." Chapter. In *Paratexts: Thresholds of Interpretation*, translated by Jane E. Lewin, 344–70. Literature, Culture, Theory. Cambridge: Cambridge University Press, 1997.

<sup>42</sup> Gérard Genette, *Palimpsests: Literature in the Second Degree*, 4 (Nebraska: University of Nebraska Press, 1997).

<sup>43</sup> Genette (1997 A), 5.

<sup>44</sup> Genette (1997 B), 5.

text, yet its very existence is shaped by, and contingent upon, the existence of that preceding text. Examples of hypertextuality can be seen in David Lynch's *Mulholland Drive*, which shares structural, thematic, and stylistic elements with Billy Wilder's *Sunset Boulevard* (1950) without directly acknowledging it.<sup>45</sup> In a digital context, hypertextuality can also manifest through hyperlink gateways or hashtags, as discussed in section 2.1, where encounters with hypertexts are facilitated by a hypotext in the form of a prefixed hashtag (e.g., #)

The fifth modality presented by Genette is Architextuality<sup>46</sup>, which refers to the implicit or explicit relationship of a text to a broader category, genre, or set of textual conventions. This modality situates a work within a larger framework, shaping expectations and interpretations based on established norms. For example, *Inland Empire* engages with surrealist, thriller and psychological horror traditions, positioning it within certain cinematic genres.

### **From Hypotext to Hypertext**

It was through transtextual modalities that the reinterpretation of the analytical system developed for *Inland Empire* could be reinterpreted into music. If the need for a compositional model stemmed from a desire to translate the emergent structures revealed by the analytical model into musical creation, Genette's transtextual modalities provided multiple conceptual bridges for this transformation. By integrating transtextual thinking, the relationship between remixability and fragmentation could be reframed within a compositional framework. The

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<sup>45</sup>Anthony Paraskeva, "Digital Modernism and the Unfinished Performance in David Lynch's *Inland Empire*," *Film Criticism* 37, no. 1 (2012): 2–18.

<sup>46</sup>Gérard Genette, *Palimpsests: Literature in the Second Degree*, 4-5 (Nebraska: University of Nebraska Press, 1997).

analytical structure was no longer merely a tool for recognizing patterns in fragmented events; it became a generative mechanism, extending beyond analysis into transformation. This approach was further reinforced by the embodiment of sonic elements extracted from the audiovisual material, ensuring that TMC did not seek to narrativize but to extract and reimagine structural relations.

Within the Transtextual Metamodel of Composition, transtextuality became a means of navigating the interplay between source materials and musical creation, particularly through intertextuality and hypertextuality. Intertextual awareness enables a deliberate incorporation of sonic elements from an audiovisual source, whether through quotation, allusion, or subtle sonic references. This awareness shifts intertextuality from an incidental occurrence to an intentional compositional strategy, shaping the selection, reinterpretation, and recontextualization of sonic material.

Hypertextuality, in turn, serves as the main means of structuring the transformation of an audiovisual work and its musical reimagination, where the resulting composition does not merely reference the source, but structurally derives from it. A hypertextual approach treats the mapped output of the analytical model as a hypotext, serving as the foundation for the musical work. The composition is shaped by the structural relationships and visual elements identified in the analysis, which, in turn, guide the creative decisions in developing the musical materials. Ultimately, as a result of this transtextual approach, the final musical work could function as a metatext—both an extension and a reinterpretation of the original audiovisual material. In this way, the composition acts as a critical commentary on the fragmentation of its source while simultaneously existing as an independent musical work, reinforcing the idea that composition within TMC is a process of transformation rather than mere representation.

Through this perspective, transtextuality is presented as a possible compositional principle—one that would enable the reinterpretation of audiovisual structures into music, ensuring that composition remained a process of transformation rather than mere representation. This approach expands the compositional process, refining the path toward reinterpreting the visual structure and sonic elements. Through this process, the Transtextual Metamodel of Composition emerges.

### 3. THE TRANSTEXTUAL METAMODEL OF COMPOSITION (TMC)

TMC is structured in two phases: (1) an *abstraction phase*, where sound and image from existing audiovisual content are analyzed and mapped separately as two independent mediums, and (2) an *exportation phase*, where (pre-)compositional materials are developed through the sonification of the analytical products from the abstraction phase (see Figure 1). Genette's transtextuality functions within this model as a tool for understanding and establishing the potential relationships between the source material—the audiovisual work, treated as a hypotext—and the final output of the TMC process—the musical work, which becomes its hypertext. As discussed above, a hypotext is a work that is transformed, adapted, or referenced by a hypertext, regardless of the degree of abstraction from it. It is through this process of reinterpretation that transtextual relations emerge.

TMC is described as a metamodel because of its flexible framework, which accommodates diverse compositional approaches. Rather than imposing a strict methodology, it enables an open-ended interpretation of sound and the generation of musical materials. Its analytical rigor lies primarily in its treatment of the visual domain, established through an analytical model developed from the analysis of *Inland Empire*, now referred to as the Audiovisual Segmentation Analytical Model (ASAM). However, in generating its sonic aspects, TMC does not prescribe fixed procedures. Instead, it serves as a model for creating models, offering multiple pathways for composing musical sonorities rather than enforcing a singular

approach. The metamodel establishes structural foundations derived from the visual domain of audiovisual mediums, while openly guiding the reimagination of its sonic elements.

TMC structures the processes of abstraction and exportation as two distinct yet interconnected phases: first, analyzing the visual domain of an audiovisual source, and then reimagining its structural relations in composition. Transtextuality serves as a conceptual bridge, guiding how these extracted elements are transformed and establishing pathways for their reinterpretation into a musical hypertext. By treating the audiovisual work as a combination of independent textual mediums—sound and image—TMC applies distinct analytical procedures to each modality, ensuring that their primary structures and elements are reinterpreted separately before integration into music. This layered approach enables a systematic reading of the audiovisual material, grounded in Genette’s transtextual typologies—particularly intertextuality and hypertextuality—across different stages of the compositional process. For an initial understanding of how these interactions occur within the metamodel, their relationships are illustrated in the diagram below (Figure 1).

Transtextual  
Metamodel of  
Composition (TMC)

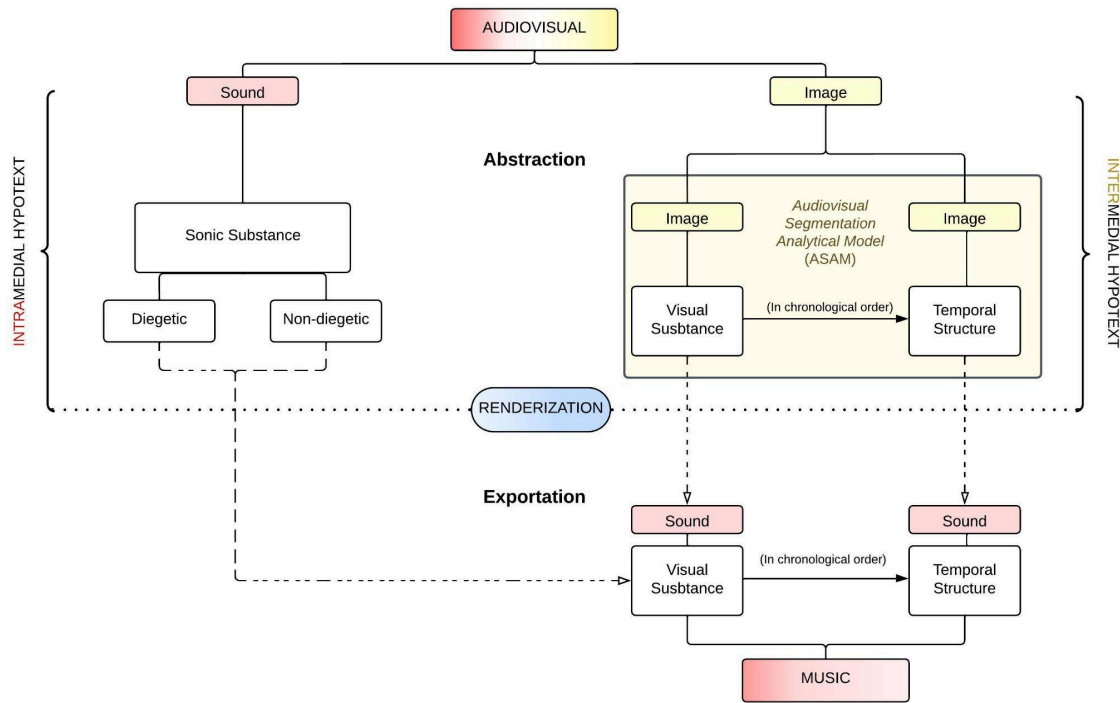


Figure 1: *Transtextual Metamodel of Composition* (TMC) introductory diagram.

The diagram above (Figure 1) schematizes the basic relations within TMC through the process of *abstraction* and *exportation* (top to bottom). The right side of the diagram (yellow section) represents the visual medium, tracing its transformation from analysis to its reimagination in music. In the abstraction phase, the visual modality of the audiovisual content is first analyzed using the Audiovisual Segmentation Analytical Model (ASAM). In the exportation phase, a process of renderization reimagines the fragmented visual structures into sound. The left side of the diagram (red section) represents the sonic modality of the audiovisual work. In the abstraction phase, the interpretation of the sonic domain remains flexible, allowing the composer to approach sonorities from two possible categories. These categories provide different pathways for deriving musical materials, ultimately shaping how the sonic characteristics of the

audiovisual work are reinterpreted in the exportation phase alongside the visual structures and elements achieved through ASAM.

### **3.1 On the Diagram's Terminologies**

#### **Renderization**

The transformation from audiovisual modalities to music in TMC is referred to as *renderization*. Among various terminologies considered for this process, the concept of "to render" emerged as the most suitable for describing the transformation within the metamodel. As a process, renderization encapsulates the way visual analysis (ASAM) is reinterpreted into sound. In various fields, such as digital media, computer graphics, and audiovisual processing, "renderization" refers to the conversion of raw data into a final, perceivable form. Similarly, in TMC, this term reflects how fragmented visual structures are processed and reconstructed into new sonic materials, rather than merely being translated or transcribed.

Therefore, by using "renderization", TMC emphasizes how visual segmentation informs sonic composition, preserving relational structures while allowing for creative flexibility. This process does not impose a rigid set of rules but rather provides a framework for generating new sonic possibilities from visual analysis. Thus, renderization is the most precise term for describing how the analytical products of ASAM are reshaped and reinterpreted into sound during the exportation phase.

## **Sonic and Visual Substance**

Visual and sonic substance refer to the fundamental elements that contribute to the structures of an audiovisual work. These substances are analyzed separately in the abstraction phase, ensuring that each modality's core components are examined independently before any transformation occurs in the exportation phase. Visual substance consists of the elements that compose visual structures, identified as patterns based on similarity and difference in texture, shape, color, and quantity. These distinctions define categories on the screen, such as human figures, objects, environments, post-production filters, and visual effects, within both diegetic and non-diegetic contexts. Sonic substance encompasses the core elements of sound within the audiovisual work, including timbre, spectral content, amplitude, and gestural characteristics, independent of its diegetic status.

## **Intra and Intermedia Hypotextuality**

Following Genette's concept of hypertextuality and recognizing sound and image as distinct mediums operating as *cotexts*,<sup>47</sup> each audiovisual modality within TMC is treated as an independent hypotext. As illustrated in Figure 1, the renderization process transforms these audiovisual materials into a sonic output. Within this process, the transformation of sound from its original hypotext (the audiovisual work) into the hypertext (the musical composition) constitutes an intramedial relationship, as both exist within the sonic domain. In contrast, the

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<sup>47</sup> Serge Lacasse, "Towards a Model of Transphonography," in *The Pop Palimpsest: Intertextuality in Recorded Popular Music*, ed. Lori Burns and Serge Lacasse (Ann Arbor: University of Michigan Press, 2018), 36-37.

transformation of visual substances and their structural elements into sound represents an intermedial relationship, as it involves the translation of one medium into another.

### **3.2 Phase One: *Abstraction Phase***

The TMC *abstraction phase* consists of two sequential steps: the first focuses on the abstraction of visual content, while the second addresses the abstraction of sonic content from an existing audiovisual work. For the auditory medium, TMC deviates from conventional transcription-based approaches, allowing for multiple interpretative pathways in the analysis of the sonic domain. In the abstraction phase, sonic substance is examined independently from the visual domain, ensuring that its intrinsic properties are identified before being reconsidered in the exportation phase as a source for musical materials.

For the visual domain, the Audiovisual Segmentation Analytical Model (ASAM) is used to map visual substances within smaller sections, corresponding to their respective fragmentations or narratological divisions. This approach frames and delineates interactions within proto- or micronarrative segments. Consequently, the analytical process first aims for visual elements before examining them within a broader structural framework. This layered approach ensures that both micro- and macro-level visual relations are considered, preserving their function within the larger visual architecture of the work.

## Visual Analysis: the Audiovisual Segmentation Analytical Model (ASAM)

As mentioned in Section 2.2, ASAM is a model rooted in Nattiez's and Kremer's perspectives on narrativization and narratography in music. In addition to this foundation, ASAM's segmentation approach resonates with Christopher Hasty's *Theory of Segmentation*.<sup>48</sup> In his analytical approach, Hasty discusses the possible ways of mapping the sonic segmentation in post-tonal music by tracing the continuity and discontinuity of values on "timbre [...] dynamics, intervallic associations, register, and contour."<sup>49</sup> These values, or distinct objects that compose music work, Hasty refers to as *elements*.<sup>50</sup>

Based on Hasty's segmentation theory, the visual interpretation of the *abstraction phase* aims at an adaptation of Hasty's model for an "audiovisual segmentation" in which the strategies of segmentation, labeling, and classification of the musical/sonic *elements* are adapted to approach the visual components of audiovisual works, rather the sonic ones as presented by Hasty. Such an adaptation of Hasty's *Theory of Segmentation* allows the analysis and transcription of the temporal order/distribution of the visual elements that compose the content in the screen, its visual substances, into a diagram of its temporal structures. Therefore, the model for analyzing the elements composing the visual medium of an audiovisual work is called the *Audiovisual Segmentation Analytical Model (ASAM)*.

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<sup>48</sup> Christopher Hasty, "Segmentation and Process in Post-Tonal Music", *Music Theory Spectrum*, 3, (1981): 54-73.

<sup>49</sup> Hasty, 58.

<sup>50</sup> Hasty, 59.

An example of ASAM applied to an existing audiovisual work is illustrated in the diagrams below (Figures 3 and 4). Figure 4 represents a sequence of four TikTok videos (I<sup>51</sup>, II<sup>52</sup>, III<sup>53</sup>, IV<sup>54</sup>) featuring three distinct content types (A, B, C) with a recurring B'. Following ASAM, the first step in the abstraction phase involves mapping the temporal events of visual substances within each TikTok video individually. This process includes identifying and labeling the distinct visual elements that compose these fragmented contents (Figure 3).

In the Figure 5 example, the analyzed visual elements include characters, actions, objects, environments, post-production effects, and diegetic effects. Characters are classified based on their appearance, gender, and costumes. Their prominent actions—such as walking, sitting, standing, or sudden movements like popping—are also identified. Inanimate objects are categorized as primary or secondary elements based on their degree of participation in the unfolding of a scene. Objects such as balloons or crayons are classified according to their role—secondary objects function as passive elements, while primary objects actively shape the progression of the scene. The environmental characteristics of each scene are noted, distinguishing between open or closed spaces, dark or bright settings, and other spatial attributes. Additionally, post-production effects such as blur, zoom, speed changes, and image overlaying

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<sup>51</sup> Red Hot Ball Experiments (@redhotballexperiment), “Experiment of 1000°C RHCB vs Crayons 🖍️🕯️💡#donebyprofessionals #dontattemptathome #satisfying #asmrsounds #experiment #science #rhcb #crayons #usatiktok”, TikTok video, October 30, 2024. <https://www.tiktok.com/@blaze.rhcb/video/7427131910628986145?lang=en&q=redhotballexperiment&t=1740792420709>

<sup>52</sup> MJ (@...bookofquotes\_), “Even popped the balloon for the other girl 😭😭 ##bookofquotes\_ #fyp👉 °viral”, TikTok video, August 11, 2024. [https://www.tiktok.com/@..bookofquotes\\_/video/7401948237537479967?lang=en](https://www.tiktok.com/@..bookofquotes_/video/7401948237537479967?lang=en)

<sup>53</sup> Peet Motzingo (@peetmotzingo), “and then i wait for the sirens to come”, TikTok video, May 9, 2023. <https://www.tiktok.com/@peetmontzingo/video/7231393005234867502>

<sup>54</sup> Clipznl (@clipznl), “💀💀💀 #poptheballoon #wedep #voorjoupagina #fypp #fyp”, TikTok video, August 19, 2024. <https://www.tiktok.com/@clipznl/video/7416303274229304609>

are analyzed separately. Environmental and diegetic effects, including fire, smoke, and rain, are considered within the context of the diegesis rather than as external stylistic choices.

Beyond individual elements, the interaction between visual substances is examined within their broader sequential context. This step identifies how proto- and micronarrative segments interact and contribute to a macro-structural arrangement. These interactions are classified as *continuity*, *interruption*, *reintegration*, *transposition*, *intersection*, *immanation*, and *becoming* and are observed both in their diegetic relationships and scene progression, as well as in their inter-sectional connections, shaping broader macro-structural relationships.

*Continuity* refers to the sustained presence of an element, while *interruption* marks an abrupt discontinuity. *Reintegration* describes the reappearance of a previously removed element in a different section. *Transposition*<sup>55</sup> involves the recurrence of an element with structural or visual similarity, appearing in a modified form or transformation. *Intersection* refers to the sudden introduction of an element, whereas *emergence* describes an element emerging from

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<sup>55</sup> Transposition, within this analytical model, aligns with Julia Kristeva's concept of intertextuality, which she defines as the process of transposing "one (or several) sign system(s) into another" (Kristeva, *Revolution in Poetic Language*, trans. Margaret Waller, New York: Columbia University Press, 1984, 59–60). Kristeva favors the term transposition to emphasize the transformative nature of this process, whereby texts are not merely related but actively reworked through the dynamic interplay of the semiotic (drives, pulsions) and the symbolic (structured language and social norms); see also Graham Allen, *Intertextuality* (London: Routledge, 2000), 50–51.

another. *Becoming*<sup>56</sup> pertains to the gradual shift from one visual context to another, without a clearly identifiable moment of transition.

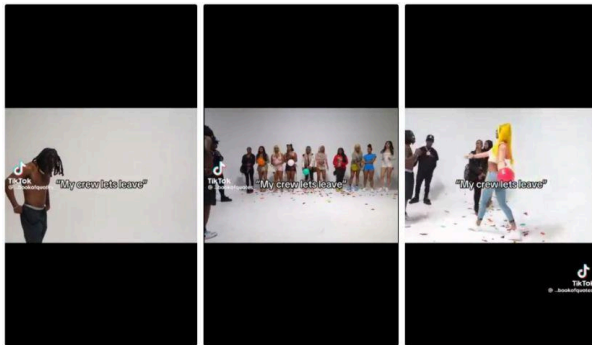
Each TikTok video is labeled I to IV, with its distinct content types identified as A, B, and C. The total duration of each content type is indicated alongside its respective label. Figure 3 provides sample visual frames from each video, displaying their corresponding label and section letter for reference. The videos are analyzed in the following sequence.

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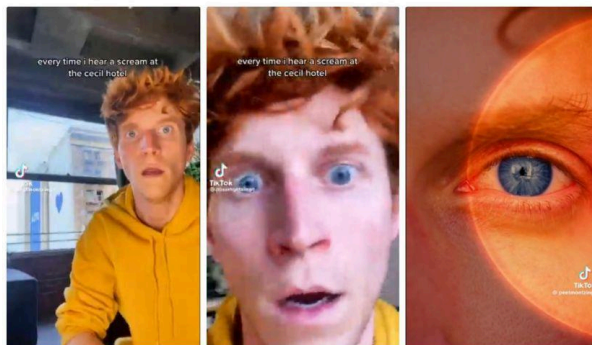
<sup>56</sup> *Becoming*, in the context of ASAM, follows a similar Hegelian concept as the one presented by Janet Schmalfeldt in her analysis of Beethoven's *Tempest* Sonata. As a visual classification, becoming implies that an "original concept and its opposite are no longer fixed and separate, but rather identical, determinations, in the sense that the one cannot be thought, or posited, outside the context of the other." In this sense, opposition is not treated as a rigid binary but as a dialectical relationship, where the apparent conflict between two states (such as stability and change, or presence and absence) is resolved in their interdependence. The transition between states thus unfolds gradually, with each state containing traces of the other, preventing the identification of a clear-cut boundary between them. Janet Schmalfeldt, *In the Process of Becoming: Analytic and Philosophical Perspectives on Form in Early Nineteenth-Century Music* (New York: Oxford University Press, 2011), 10–11.



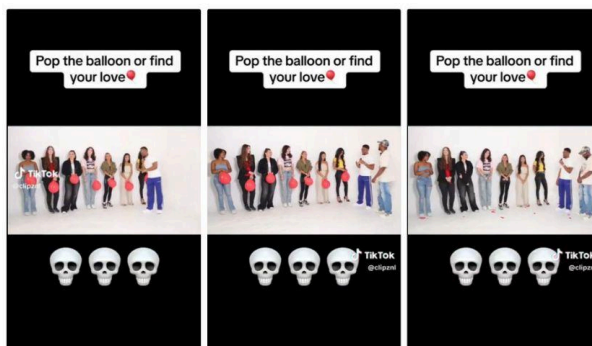
VIDEO I  
(SCENE A)



VIDEO II  
(SCENE B)



VIDEO III  
(SCENE C)



VIDEO IV  
(SCENE B')

Figure 2: TikTok Videos visual frame samples

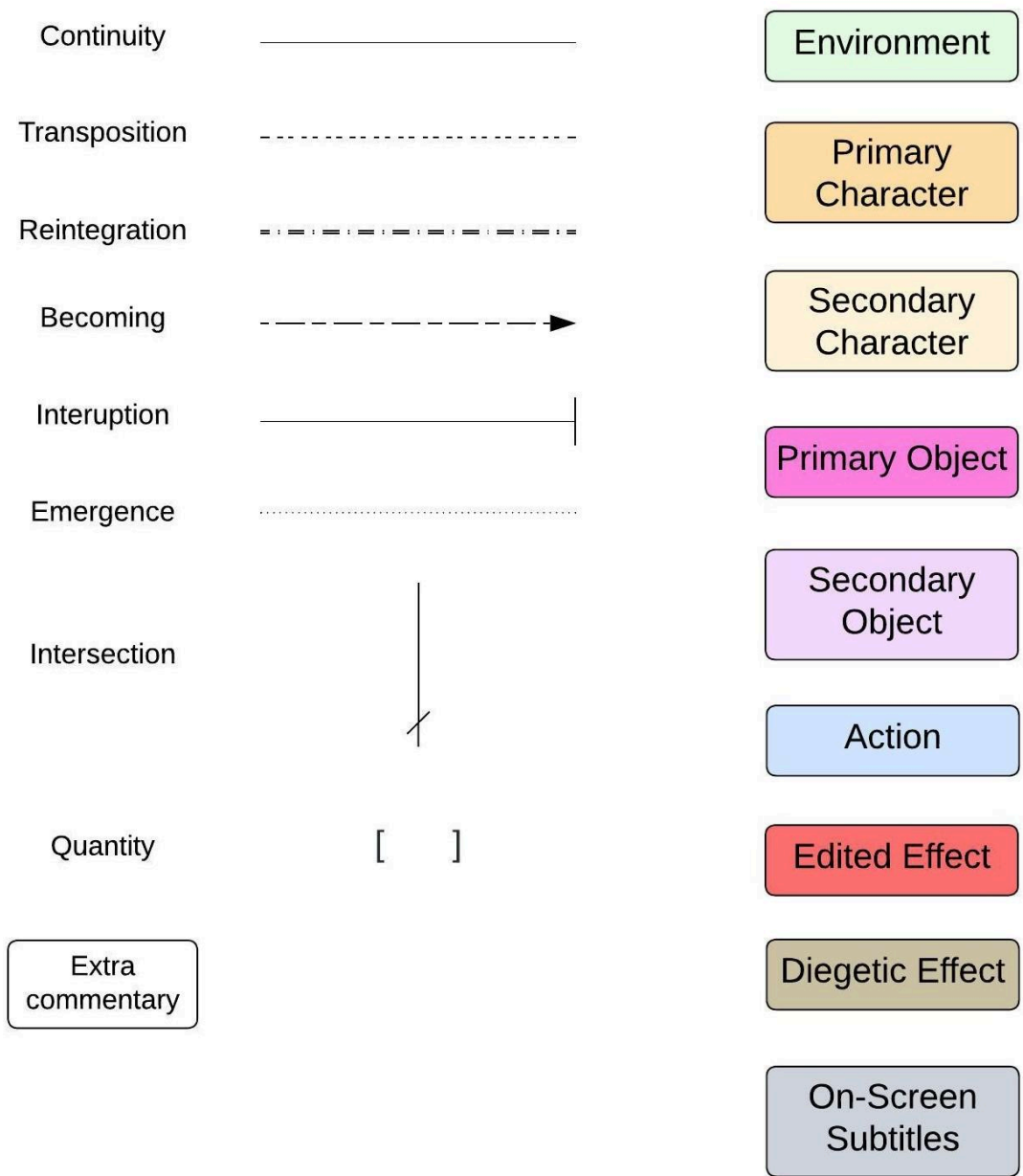


Figure 3: Guide for interpreting the TikTok Videos Sequence ASAM diagram

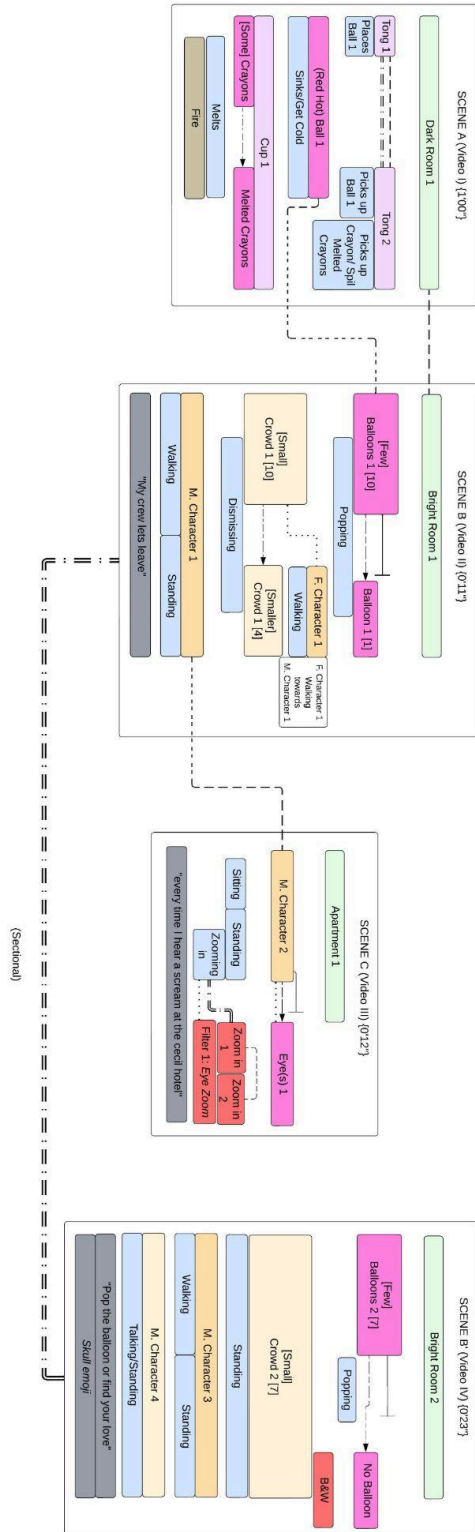


Figure 4 : TikTok Videos Sequence ASAM diagram (from I to IV)

Within a broader categorization, elements identified as similar throughout the ASAM exercise, such as those in Figure 4, are particularly observed under continuity, transposition, and reintegration. These elements are organized into sets that define broader groups of similar objects. For example, the “Ball 1” object in Section A is similar to “Balloon” in Section B, both classified as “round objects.” As a result, these elements are grouped under the same visual substance category, along with other round objects identified within the analytical framework. An example of this broader categorization of visual substances is presented in Table 1 below.

Visual Substances					
Round Objects	Glass Objects	Miscellaneous Objects	Tools	Human Figures	Effects/ Filters
Ball 1	Cup 1	Crayons	Tong 1	F. Character 1	Eye Zoom Filter
Balloon 1			Tong 2	M. Character 1	
Balloon 2				M. Character 2	
				M. Character 3	

Table 1: TikTok video sequence: ASAM visual substance broader categories

These groups, which constitute the visual substances shaping the structural framework of the analyzed audiovisuals, form a fundamental basis for the subsequent development of musical material. This relationship is further explored in the following chapter.

## Sound Analysis

The second step of the abstraction phase involves developing strategies to analyze the sonic substance of an audiovisual work, encompassing both diegetic and non-diegetic sonic elements that contribute to the auditory medium. As previously mentioned, TMC is a flexible model in relation to the sonic domain. Therefore, I present two complementary strategies that can be applied when analyzing an audiovisual work's auditory component.

The primary strategy is a sonic approach based on Hasty's system of classification. Although Hasty's theory originates from the context of music analysis, it is fundamentally grounded in perceptual and listening-based processes rather than score-based examination. Its principles can thus be effectively adapted to the segmentation of sound and music in an audiovisual context. This involves identifying and classifying distinct sonic elements, such as timbre, dynamics, intervallic associations, register, and contour. Furthermore, this analytical approach can serve as the foundation for a partial transcription of an audiovisual auditory medium, allowing for a structured representation of its sonic characteristics.<sup>57</sup>

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<sup>57</sup> In addition to Hasty's system, the use of a spectrogram tool can provide a detailed and accurate representation of sound by analyzing its frequencies and temporal relationships. This approach allows for a more precise examination of the auditory domain, capturing sonic elements that might not be easily perceived through conventional listening. A spectrogram enables the identification of overlapping sonic layers, distinguishing individual sound sources and their interactions within the auditory field. It also aids in analyzing harmonic and inharmonic content in relation to overtones, tracking dynamic and amplitude variations, sound envelopes, repetitive sonic patterns, and audio manipulations. When applied alongside Hasty's classification system, spectrogram analysis contributes to a more comprehensive segmentation of the audiovisual work's sonic materials.

### **3.3 Phase Two: Exportation phase**

#### **Building Upon**

Imagine standing before the ruins of an old structure, deciding to build something new upon its remnants. Instead of demolishing it entirely, you work with what remains—reusing bricks and stones that once formed part of the original. To fill the gaps, you replicate certain materials, preserving the integrity of the past without erasing it. At the same time, new materials are introduced, blending the old with the new. The final construction is neither a mere restoration nor a complete departure, but a structure that emerges from the past while becoming something distinct in its own right. Following this analogy, what emerges from the abstraction phase—particularly through ASAM—are the foundational structures upon which the composition is built. These structures define the positioning of pillars and the relationships among components over time, establishing a framework for structural integrity. However, the materials that reinforce and fill these structures are not yet present, leaving space for the exportation phase to develop the sonic elements that will bring them to completion.

There are two approaches to working with these remnants when composing the musical materials that will fill the structural layouts. The first approach, integrating the intertextual awareness fostered by TMC, involves transforming sonic elements from the original audiovisual source (the intramedium hypotext) into musical materials, maintaining a direct connection to the source. The second approach allows for the creation of entirely new sounds, generating musical materials independently without necessarily drawing from the intramedium hypotext.

For the first compositional approach—integrating the audiovisual sounds— Serge Lacasse<sup>58</sup> describes two possible paths for the transformation of a source sonic material into another. Adapting Genette’s concepts of *allographic* and *autographic*<sup>59</sup>, Lacasse introduces *allosonic* and *autosonic* transformations to explain how these shifts occur in musical material<sup>60</sup>. An *allosonic*<sup>61</sup> transformation of an audio source involves preserving the structural characteristics of a given excerpt—such as its rhythmic and intervallic relationships—while recontextualizing it through a different sonic medium. Just as an indirect quotation—whether through allusion, paraphrase, or imitation—this sonic borrowing can range from transcribing a vocal melody for clarinet to orchestrating a synthesized sound for an ensemble. In an *autosonic*<sup>62</sup> process, this quotation involves preserving the essence of the original sonic source while manipulating it, as in sampling. Consequently, autosonic quotation inherently relies on the use of the source recording, making the creation of musical materials possible only in fully electroacoustic works or in mixed formations where acoustic and electronic elements coexist within an acousmatic environment. Therefore, much like the ruins analogy, the *auto-* and *allosonic* approaches to the constitution of musical materials allow one to build upon the visual structures of the audiovisual hypotext, preserving intertextual relations within the auditory domain while shaping the music’s sonorities.

Another way to build upon visual structures is through the second compositional approach: the creation of new materials exogenous to the hypotext. This entails developing

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<sup>58</sup> Serge Lacasse, "Towards a Model of Transphonography," in *The Pop Palimpsest: Intertextuality in Recorded Popular Music*, ed. Lori Burns and Serge Lacasse (Ann Arbor: University of Michigan Press, 2018), 9-61.

<sup>59</sup> Lacasse, 26-28.

<sup>60</sup> Lacasse, 26-28.

<sup>61</sup> Lacasse, 26-28.

<sup>62</sup> Lacasse, 26-28.

sonorities that remain autonomous from intertextual relations yet engage within a broader context, interacting alongside the transformed source material during the process of renderization. This underscores a core principle of TMC: while the model operates through intertextual relationships—transformations and reinterpretations of hypotextual materials—it is not confined to them. TMC equally accommodates the generation of entirely new, independent musical materials that do not originate from the source texts but coexist and interact within the compositional structure. In this way, composition within TMC extends beyond intertextuality, embracing both the reworking of existing elements and the creation of autonomous sonic entities. While TMC's output functions as a hypertext derived from an audiovisual source, its primary objective is the reimagination of temporal structures, irrespective of the degree of abstraction from the original sonic references. TMC imposes no aesthetic expectations, nor does it require fidelity to the hypotext beyond its structural framework. As a transtextual compositional process, it operates through renderization rather than reproduction. Unlike *transmodalization*<sup>63</sup>, which demands fidelity in its transformations, TMC enables abstraction and restructuring rather than preserving sonic identity.

### **Shaping the Structures: *Concision, Excision, Extension and Expansion***

Revisiting the ruins analogy, once one engages in building upon a pre-existing structure, it may become necessary to dismantle pillars and walls that no longer align with the processes of reinterpretation and reimagination. Similarly, in transforming visual substance into sound, certain *excisions, concisions, extension and expansion* become an inherent part of the process. From

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<sup>63</sup> Genette (1997a), 277.

Genette's conception<sup>64</sup> (also *apud* Lacasse)<sup>65</sup> *concision* refers to a transformation in which a work is abridged without removing any of its significant thematic elements, instead reworking it into a more concise form. In music, as pointed out by Lacasse,<sup>66</sup> this can be seen in simplified versions of compositions, such as piano pieces adapted for children, where the melodic line remains intact but ornamentation, harmonic complexity, and rhythmic density are reduced to create a more accessible version. Similarly, in sound production, a remix may undergo concision by removing certain effects, such as reverb or echo, while preserving the fundamental structure of the original track. Within TMC, concision plays a role in the structural transformation of audiovisual materials into sound, where certain elements may be reduced or reconfigured without erasing their underlying framework (in both visual and sonic domains). As visual structures are rendered into sonic form, this process may involve eliminating details while maintaining essential segmentation and temporal relationships, ensuring that the transformation remains connected to its source while adapting to music.

On the other hand, an *Excision* refers to a transformation in which a work is shortened by removing entire sections or selectively pruning smaller elements while maintaining its overall structure.<sup>67</sup> In music, this process can be observed in both notated and recorded forms. For instance, shortened radio edits of songs often involve excision by cutting instrumental sections or repeated phrases to fit broadcasting constraints.<sup>68</sup> Similarly, in remixes, lead vocal tracks may be partially or entirely removed, creating an instrumental version that alters the sonic focus while preserving the essence of a song's harmony and rhythm.<sup>69</sup> Within TMC, excision plays a role in

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<sup>64</sup> Genette (1997a), 235.

<sup>65</sup> Lacasse, 22.

<sup>66</sup> Lacasse, 22.

<sup>67</sup> Lacasse, 22.

<sup>68</sup> Lacasse, 22.

<sup>69</sup> Lacasse, 22.

the transformation of audiovisual materials into sound by allowing for the selective removal of elements that may not contribute to the reimagination of the source. This process ensures that structural integrity is maintained while refining and reshaping the audiovisual-to-musical transformation.

While concisions and excisions reduce the structure, *extension* and *expansion* function as structural augmentations, applied to both sonic and visual substances. *Extension*, as described by Lacasse, involves the horizontal prolongation of a structure, often through repetition or interpolation, such as lengthening a musical phrase or expanding temporal segments.<sup>70</sup> In TMC, this applies to the reimagination of audiovisual structures, where mapped temporal elements may be stretched or reiterated to establish new musical relationships. *Expansion*, on the other hand, mirrors what Lacasse describes as stylistic dilation—where additional layers, effects, or orchestrations enrich the original material without altering its core framework. Within TMC, expansion may involve vertical augmentations, such as adding harmonic/spectral information towards the sonic substances—from the intramedial hypotext—or adding extra musical materials towards textural transformations, such as monophonic to polyphonic/heterophonic (based on the intermedial hypotext).

### **Rendering Music Materials**

Although the sonic-to-musical transformation within TMC is a flexible process, the diagram below (Figure 6) presents a possible interpretation of the ASAM output and the

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<sup>70</sup> Lacasse, 22-24.

reinterpretation of sonic substances in the renderization process. This renderization format was adopted as a template for the composition of the two musical works (Project A and Project B), though it remained subject to variations based on the specific requirements of each piece.

In this example, renderization is structured through three interconnected relationships. The first, termed the originator, involves the transformation of primary visual elements—such as characters and objects—into musical materials that define the axis of structural relations, categorized as primary and secondary figures. Primary figures constitute the structural foreground of the composition, serving as core musical materials that frequently recur throughout the piece, shaping its overall form and sonic identity. Secondary figures function as auxiliary elements, interacting with primary figures to facilitate the unfolding of musical sonorities. While also recurring, they provide contextual support rather than defining the structure independently. Outlier materials, in contrast, are non-recurring elements introduced as momentary resources to shape specific sonic characteristics. Unlike primary and secondary figures, they do not contribute to the structural recursivity of the composition.

At a second degree of interaction, influence pertains to possible interpretations of complementary visual elements—such as ‘environment,’ ‘action,’ and (post-)production ‘effects’—which shape alterations in timbre, instrumentation, register, texture, and directionality. These modifications affect the unfolding of primary and secondary figures throughout the musical composition, alongside the potential influence of sonic elements from both diegetic and non-diegetic sounds. In a similar manner, the sound-to-sound relationship within the rendering process, *modify*, indicates the interplay between generative actions and transformative aspects during the (pre-)compositional process (figure 5).

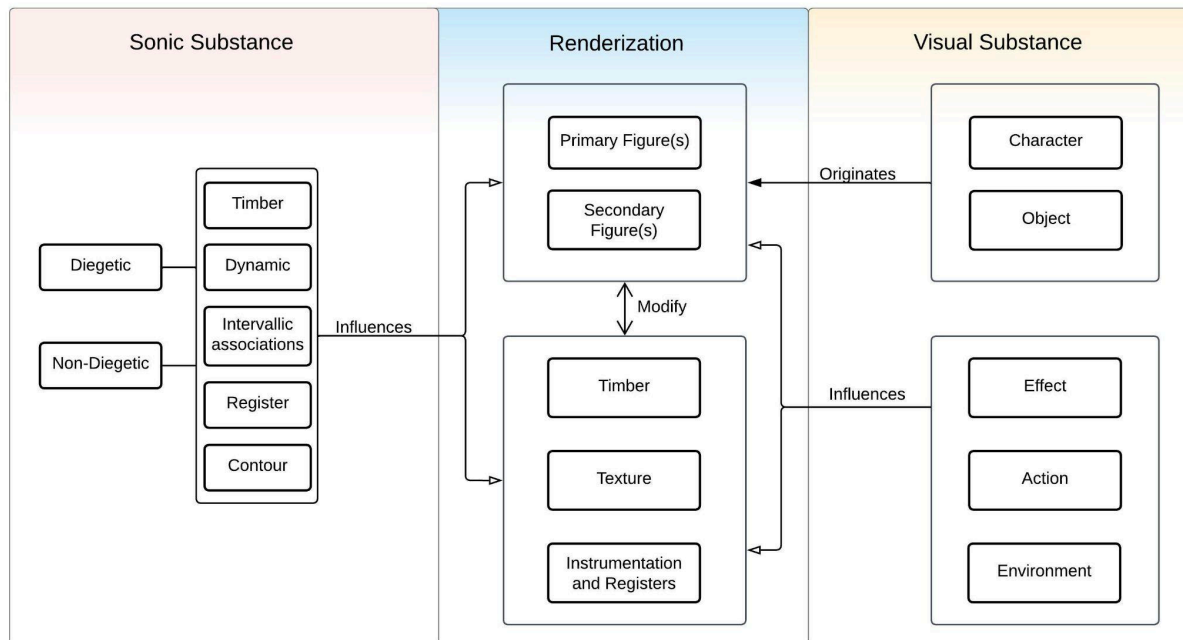


Figure 5: Renderization process diagram used as a template for Project A and Project B

### 3.4 Revisiting TMC and its Diagram

Regarding the transtextuality that underpins the metamodel and its process, Figure 6 presents a revisited version of the diagram, incorporating the processual relationships discussed in 3.2 and 3.3. As previously explained, through processes of interpretation, reinterpretation, and creative transformation (renderization), the connection between the resulting music (the hypertext) and the audiovisual source (the hypotext) takes the form of a metatextual relationship. The resulting musical composition, regardless of its degree of abstraction from the audiovisual material, functions as a commentary, reflecting the composer's thoughts and impressions on another time-based work.

# Transtextual Metamodel of Composition (TMC)

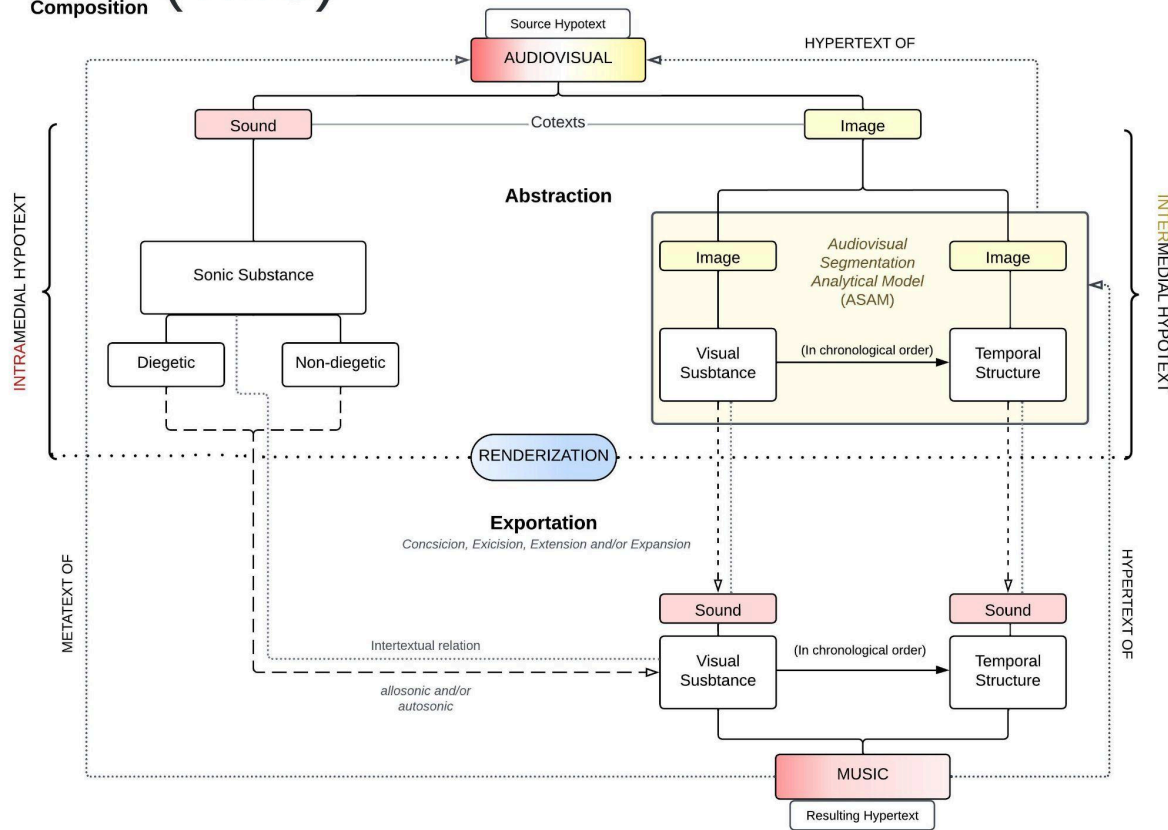


Figure 6: *Transtextual Metamodel of Composition (TMC) complete diagram*

In the following chapter, I examine the two compositional works developed through the metamodel, demonstrating two possible applications of TMC. In Project A, a sequence of seven TikTok videos serves as the reference for a set of miniatures, approximately ten minutes in total, for double bass, baritone saxophone, and percussion. In Project B, David Lynch's film *Inland Empire* is rendered into a 15-minute (circa) composition for large ensemble, performed by the Atlanta Contemporary Music Collective (Atlcmc). Alongside a report on the implementation of TMC, this chapter will also present a discussion on the compositional process of each work, as

well as scores examples and additional commentaries on other textual relations that emerged during these processes.

### **3.5 Towards the first applications of the metamodel**

To better understand the application of TMC, this chapter presents reports on its implementation in two projects (A and B), structured into two sections. The reports begin with the piece in which the transformation from the abstraction phase to the final musical work is most clearly articulated through the renderization process. Thus, the first section examines the development of Project A—*tK<sup>2</sup> (ou: cenas; I/O)*—which emerged from the application of TMC to a set of seven TikTok videos. The second section focuses on Project B—*XXn No.4 (Or: No Half-truths Towards the Trance-incident Empire)*— derived from an excerpt of Lynch’s *Inland Empire*. Chronologically, the composition of *tK<sup>2</sup>(ou: cenas; I/O)* began before *XXn No.4* but was completed after the latter had already been conceived. Conceptually, Project A was designed as a pedagogical approach to TMC and its application. This is reflected in its presentation of musical materials, which adopt a more direct approach to sonorities and structure within the framework of the metamodel, using a more focused instrumentation (violin, tenor saxophone, double bass, and percussion).

At the same time, *tK<sup>2</sup>* emerged from a deliberate curation of nine TikTok videos, underscoring the essential role of pre-selection in applying the metamodel. Not all TikTok content consists of proto- or micronarratives—these were the forms I specifically sought. Despite this initial set, *tK<sup>2</sup>* remains an open-ended work. For this dissertation, I discuss the first collection of nine pieces. However, much like TikTok—the audiovisual hypotext that informs it—*tK<sup>2</sup>* was

conceived as an open-process composition, allowing for the continuous exploration of musical ideas and the expansion of its miniature set beyond this initial iteration.

On the other hand, *XXn No.4* is a closed work that explores the potential of TMC when applied to the cinematographic language of David Lynch. Unlike *tK<sup>2</sup>*, which maintains an open-ended modular structure, *XXn No.4* follows a different approach to the metamodel. While it incorporates the standard application of TMC as demonstrated in the nine miniatures of *tK<sup>2</sup>*, its renderization process extends beyond strict structural mapping and the punctual adoption of audiovisual sonic elements. The application of TMC in this work embraces my prior studies on Lynch's cinematographic techniques, especially his use of sound, integrating transtextual relationships that emerge not only from the metamodel itself but also from a broader engagement with Lynch's aesthetic and narrative strategies. Consequently, the creative process of *XXn No.4* did not solely adhere to TMC as a procedural tool; rather, it fostered new musical materials shaped by transtextual interactions beyond those pre-established by the metamodel. These emergent relationships informed structural reinterpretations and sonic developments that exceeded the initial framework, reinforcing the role of TMC as a method of exploration rather than a prescriptive system.

## 4. PROJECT A - $tK^2$ (*ou: cenas; I/O*)

### 4.1 $tK^2$ Pre-compositional Phase I: Structural Settings

There are two core aspects to be established in the pre-compositional process of TMC. The first is the abstraction of structures from the audiovisual medium (through ASAM), and the second is their transformation into the initial materials for developing the musical piece. To establish the initial hypotext for the abstraction of the structures of  $tK^2$ , from the nine videos curated for this piece, I selected four distinct types of content categories. Three of these categories contained two variations each, while one included three variations. The first selected content was the trend/content creator known as "Red Hot Ball Experiment," which features short videos of a small metallic ball, apparently heated to high temperatures, placed over various objects to observe its destructive interactions. These videos have an average length of one minute each, and two were chosen for incorporating the set. Both are referred to as Scene A<sup>71</sup> and A<sup>72</sup>.

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<sup>71</sup> Red Hot Ball Experiments (@redhotballexperiment), "Experiment of 1000°C RHCB vs Crayons 🖍️🔥👀#donebyprofessionals #dontattemptathome #satisfying #asmrsounds #experiment #science #rhcb #crayons #usatiktok", TikTok video, August 30, 2024. <https://www.tiktok.com/@redhotballexperiment/video/7409028025788009758>

<sup>72</sup> Red Hot Ball Experiments (@redhotballexperiment), "1000°C RHCB vs Cadmium Metal 🧪#satisfying #experiment #science #rhcb #asmr #usatiktok", TikTok video, September 18, 2024. <https://www.tiktok.com/@redhotballexperiment/video/7416075665025387806>

The second content consists of short excerpts from a popular YouTube video format known as "speed dates," in which a group of people in a room pop balloons to indicate rejection of an admirer. These excerpts are frequently shared on TikTok, and two such video fragments (Scene B<sup>73</sup> and B<sup>74</sup>) were incorporated into the set, each with a distinct duration—one lasting eleven seconds and the other twenty-three seconds.

The third content is a trend involving a filter effect, which I refer to as "Zoom Eye Filter" (as found through platform searches). This format typically features a person (chest-up) appearing briefly on screen before transitioning to a zoom effect that highlights one of their eyes. This trend is often synchronized with Labrinth and Zendaya's song "All For Us." Three variations of this format were selected for the set, each ranging from eight to ten seconds in length (Scene C<sup>75</sup>, C<sup>76</sup> and C<sup>77</sup>).

The fourth content is a video format showcasing bottles, jars, and other glass containers being rolled down stairs to observe their potential to break. These containers are usually filled with liquids of varying viscosities, small round objects in large quantities, or other fluid elements

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<sup>73</sup> MJ (@...bookofquotes\_), "Even popped the balloon for the other girl 😭😭  
##bookofquotes\_ #fyp👉 °viral", TikTok video, August 11, 2024.  
[https://www.tiktok.com/@..bookofquotes\\_/video/7401948237537479967?lang=en](https://www.tiktok.com/@..bookofquotes_/video/7401948237537479967?lang=en)

<sup>74</sup> Clipznl (@clipznl), "💀💀💀 #poptheballoon #wedep #voorjoupagina #fypp #fyp",  
TikTok video, August 19, 2024. <https://www.tiktok.com/@clipznl/video/7416303274229304609>

<sup>75</sup> Peet Motzingo (@peetmotzingo), "and then i wait for the sirens to come", TikTok  
video, May 9, 2023, <https://www.tiktok.com/@peetmontzingo/video/7231393005234867502>

<sup>76</sup> Ludmi soleimani (@ludsoleimani), "Que color de ojos tienen ustedes? #fyp👉 #parati",  
TikTok video, May 5, 2023.  
<https://www.tiktok.com/@ludsoleimani/video/7229081711282359595>

<sup>77</sup> Machulenskaa (@machulena), "Černé oči jsou o ničem", TikTok video, April 30, 2023,  
<https://www.tiktok.com/@machulena/video/7227877716295453978>

that spread upon impact when the container shatters. Two variations of this format were chosen, each with a similar duration of approximately fifteen seconds (Scene D<sup>78</sup> and D<sup>79</sup>).

The mappings below present the analytical output of this set of videos, outlining their visual substances and structures as examined through ASAM. Figures 7 to 11 offer an overview of each trend and its variations, with their structural relations analyzed through ASAM displayed on the right and corresponding video samples illustrating their distinct characteristics on the left.

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<sup>78</sup> Colorfull.id (@colorfulfunnytoys), “#breaking #glassbottle #marblerun #crunchy #shortsvideo #kidsvideo #satisfying #asmr #reels #shorts #colorfulfunny #toys #gameplay #satisfying”, TikTok video, August 8, 2024.  
<https://www.tiktok.com/@colorfulfunnytoys/video/7403961231222099205>

<sup>79</sup> Trumbling Bottles (trumbling\_bottles), “Breaking glass bottles#short #satisfying #asmr #breakingglass”, TikTok video, July 13.2024.  
[https://www.tiktok.com/@trumbling\\_bottles/video/7391081613704039711](https://www.tiktok.com/@trumbling_bottles/video/7391081613704039711)



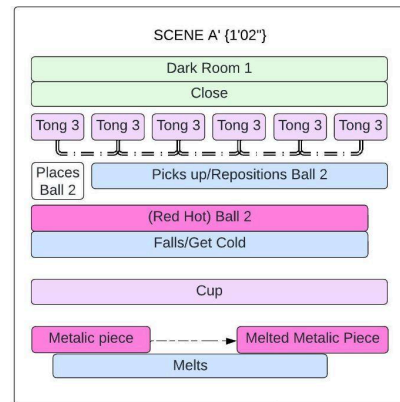
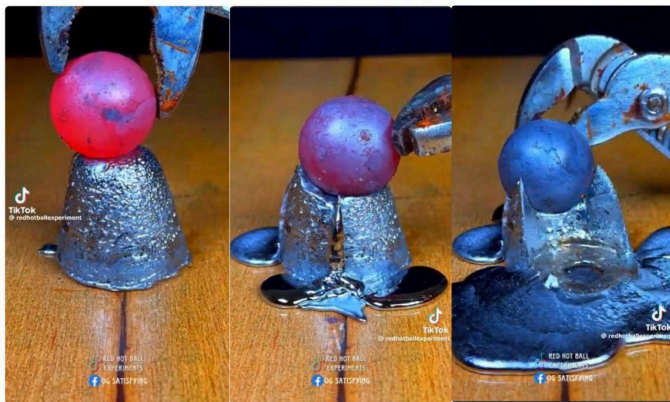
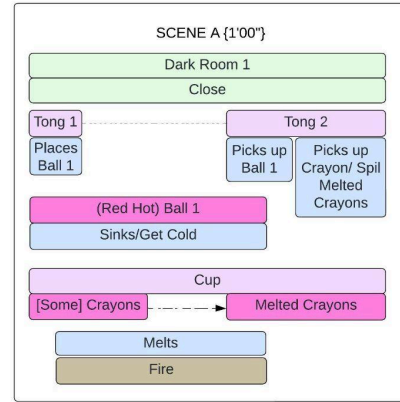


Figure 8: Scene A and A' – Video Samples Paired with ASAM Outputs

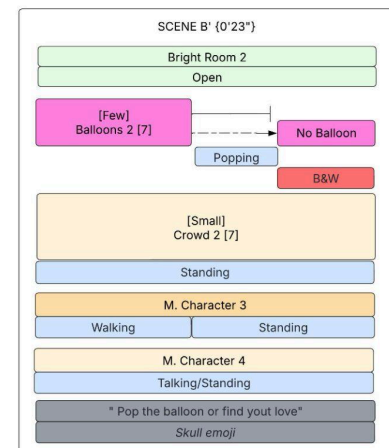
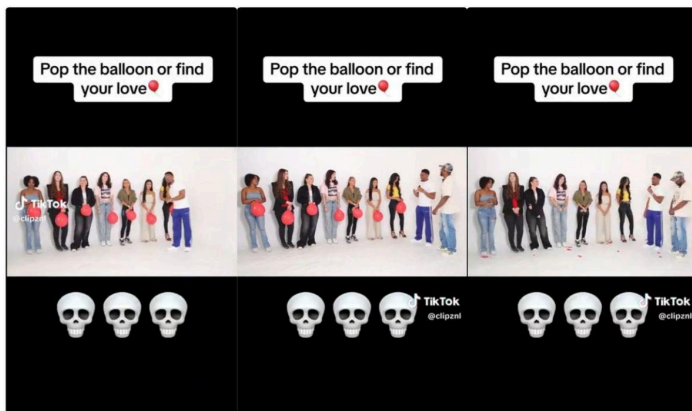
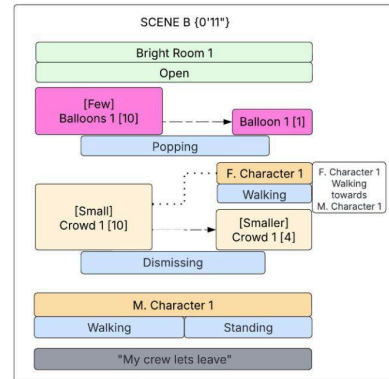
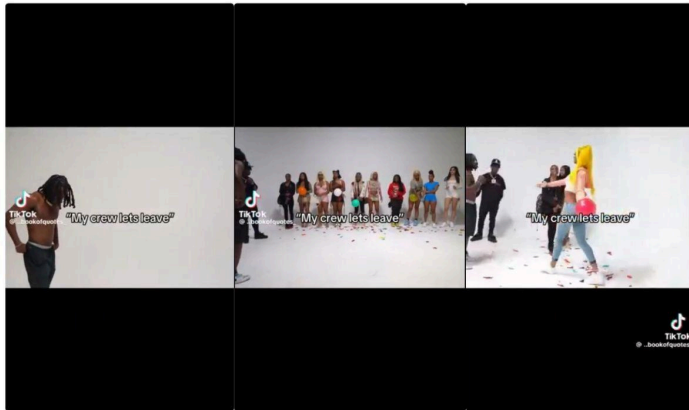


Figure 9: Scene B and B' – Video Samples Paired with ASAM Outputs

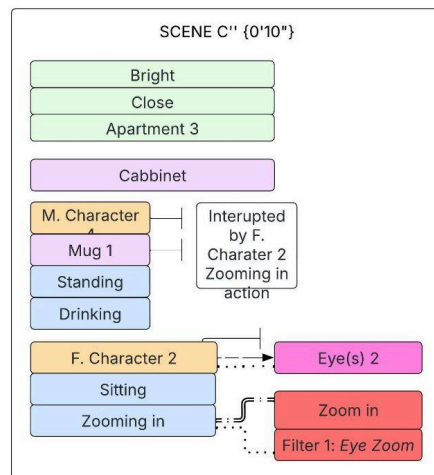
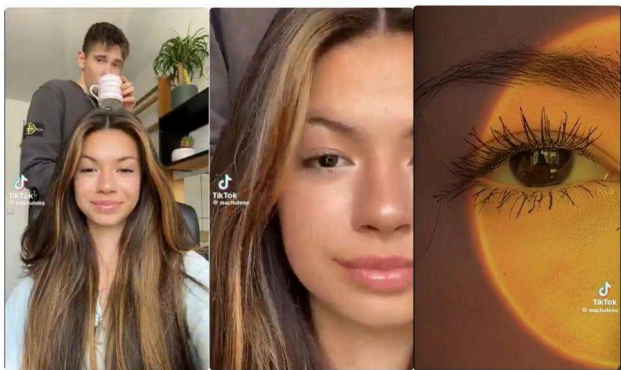
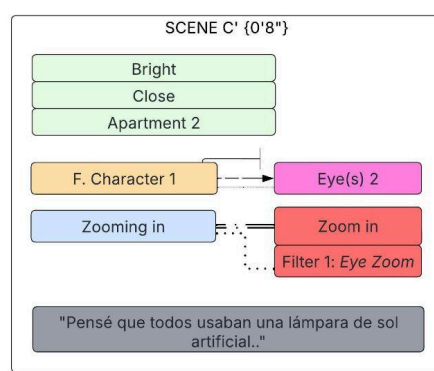
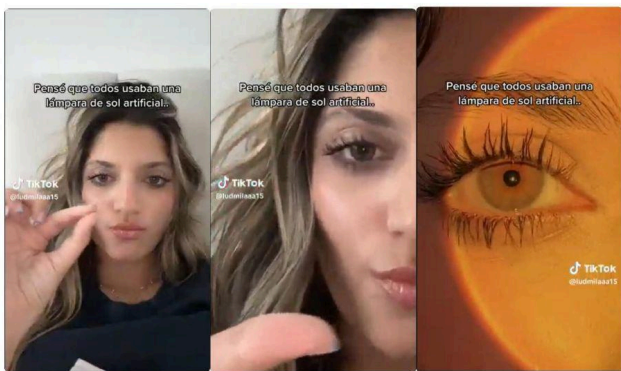
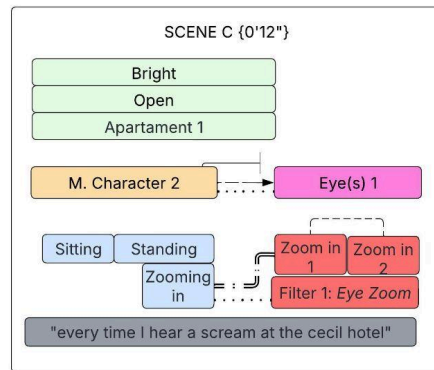
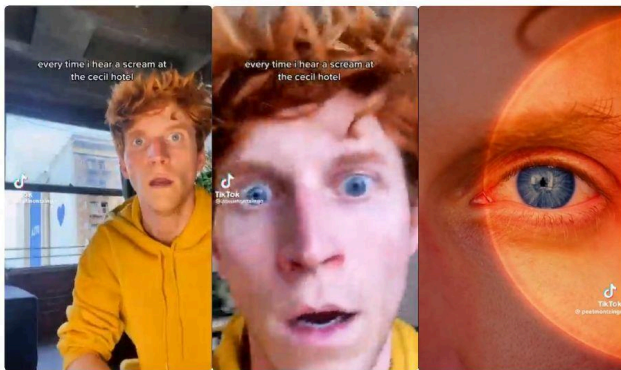


Figure 10: Scene C, C' and C'' – Video Samples Paired with ASAM Outputs

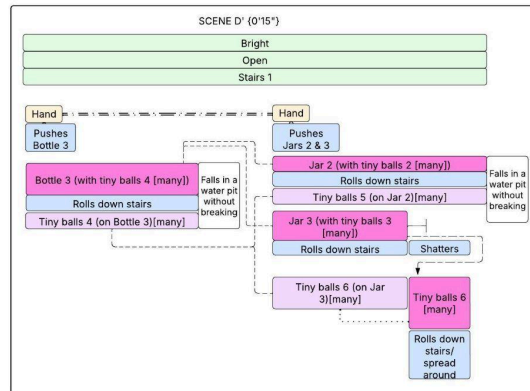
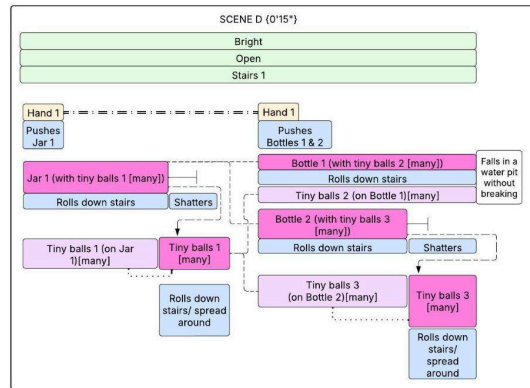


Figure 11: Scene D and D' – Video Samples Paired with ASAM Outputs

After analyzing the visual substances of the nine selected scenes, the next step was to determine which of these elements would contribute to the conception of musical materials. This identification was approached through two renderization possibilities. As demonstrated in Figure 5 (3.3), the first focuses on selecting visual substances that would directly generate (*originate*) the musical figures forming the structural foundation of the pieces. The second identifies visual

substances that would play a secondary role, influencing the initial musical figures and their sonorities through variation.

To refine this selection process, I established a fixed framework for approaching both renderization possibilities. After structuring the sequence [SCENE A–SCENE B–SCENE C], I applied an initial filtering process, selecting visual substances based on their potential for continuity and transformation from the preceding scene. Through a process of concision and excision, a refined structural framework emerged, providing a clearer foundation for the renderization exercise. To further facilitate musical conception, I introduced a delimitation within this selection process, adhering to the principle of limiting each scene to a maximum of three primary figures in the conception of  $tK^2$ . This decision was guided by their conceptualization within the predetermined instrumentation of the ensemble. Figure 12 illustrates the pre-selection of visual substances mapped in the ASAM output and used in the renderization process for Scenes A, B, and C.

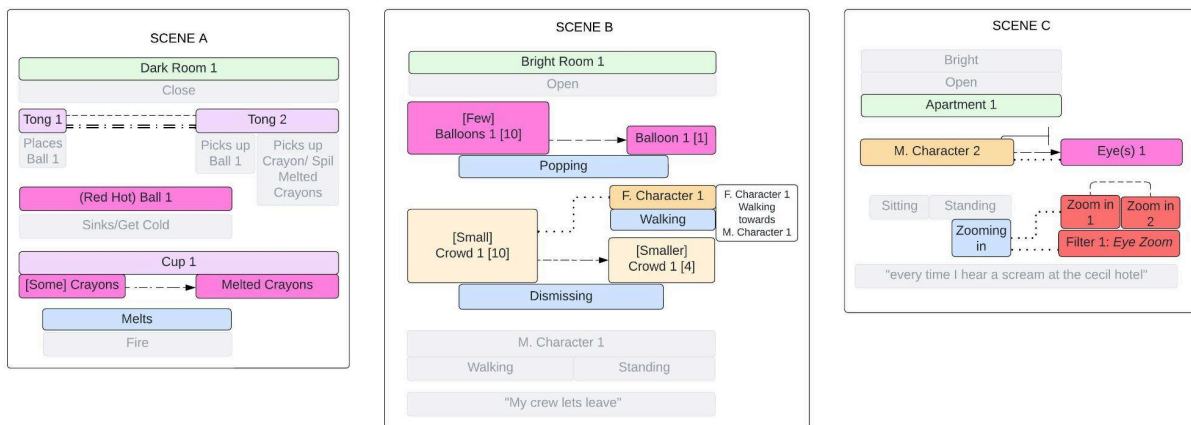


Figure 12: Draft of the pre-selection of materials from the ASAM output for Scenes A, B, and C

## 4.2 $tK^2$ Pre-compositional Phase II: Renderization of Scene A and Initial Materials for “RHtB”

From the filtered framework in Figure 13, four initial elements—K, M, Q(a), and R(a)—were used to establish the first musical figures, all derived from Scene A. These figures originated from specific visual substances: the initial design of primary figure K and its variations were conceived from what was labeled on the screen as "Tong(s)," while M, Q(a), and R(a) were derived from "Crayons," "Cup," and "(Red Hot) Ball," respectively (Figure 13).

### RHtB Primary Figures

The figure displays five musical figures with their corresponding instruments and performance instructions:

- Tong 1 K (Initial):** Violin, *Sul P.*
- Tong 2 K' (Initial):** Violin, *Extremely light, using long bows as much as possible, changing from *tasto* to *ponticello* in almost every rearticulation (as if circular bowing). Always Legato.*
- (Red Hot) Ball 1 R(a):** Tenor Sax and Violin, *mf*, *gliss.*
- Crayons M:** Vibraphone, *mf*, triplets.
- Cup 1 Q(a):** Double Bass, *pp sempre*, *circ. bowing (Slow)*.

Figure 13: Primary musical figures derived from Scene A

The musical figures above (Figure 13) represent the initial material input used to conceive “RHtB” (the title of the miniature derived from Scene A). For two of these primary figures (M and R(a)), I chose to develop them independently of the original sonorities from the audiovisual source. However, figure Q(a) was conceived with the deliberate incorporation of a noise element through the *circular bowing* technique, establishing an initial intertextual layer between the intramedium hypotext and the music. This addition not only alluded to the diegetic sound of the “Red Hot Ball” interacting destructively with the crayons but also introduced a sonic element that reinforced the "melting" interaction observed in the ASAM analysis of Scene A. In the compositional process, this allusion to melting became a defining sonic feature, shaping the gradual transformation of timbral qualities towards noisier sonorities as the miniature unfolded.

As mentioned, figure K was derived from the tong(s). This visual substance is the only one in this initial scene that, within the visual domain, exits the screen and later returns by the end of the micronarrative (reintegrated). However, the two tongs presented in the scene differ in model. To reflect this distinction, variations in ornamentation were applied to an initial material, emphasizing their contrast and leading to the renderization of two variants of the tong object—figures K and K’<sup>80</sup>. In the final version of the piece, the material that constitutes K’ was conceived first, driven by initial compositional insights. These distinctions are outlined in Figure 13, alongside K’s initial reference.

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<sup>80</sup> The variation labels for each primary and secondary figure remain associated with their original letter designations. However, for analytical clarity, these variations are classified collectively rather than individually, meaning they are addressed in relation to each miniature rather than as isolated instances. For example, R(a) and R(a)’—along with subsequent material variations—represent the transformation of the figure as a category rather than as singular occurrences. Consequently, microvariations that emerge within the compositional context of each miniature are documented in the full score analysis in the appendix of this dissertation. However, these microvariations are not assigned specific variation labels within the main analysis.

Like Q(a), K' incorporates the noise aspect as part of its intertextual relation to the melting element identified in ASAM. In alignment with the appearance of K' and its corresponding Tong 2 within the temporal structure, this first variation of the K figure integrates rhythmic patterns in harmonic positions, combined with a constant bowing transition from *tasto* to *ponticello* with each rearticulation. This approach aimed to embed the noisy qualities of the melted relationship between elements—moving toward noise and away from pitch—into the sonic identity of K'. Conversely, K, which appears earlier in the structural sequence, was conceived later, as I determined it to be a better counterpart for the sonorities at the beginning of the piece. While maintaining similar sonic behaviors, K omits the noise aspect, preserving a clearer pitch articulation.

These four initial musical figures provided the foundation for the renderization process, guiding the development of subsequent materials through structural variation. Following the broader classification system for visual substances, as outlined in 3.2, this process involved identifying similarities and differences among the analyzed visual substances, grouping them based on shared visual characteristics, particularly shape and overall appearance. For instance, "(Red Hot) Ball" (R(a)) in Scene A was categorized under "round objects" and paired with "Balloon" (R(b)) in Scene B and "Tiny Balls" (R(c)) in Scene D. Consequently, the primary figure R and its variations (R(a), R(b), and R(c)) followed a parallel classification principle in the sonic domain, ensuring continuity through elements such as timbre, register, intervallic relationships, rhythmic structures, and dynamic patterns. Similarly, "Cup" (Q(a)), classified under "glass objects," expanded into variations such as "Mug" (Q(b)), "Jar" (Q(c)), and "Bottle" (Q(d)), reinforcing the structural logic of categorization observed in the visual domain and extending it into the sonic domain.

The next subsection examines how these figures emerged, not merely as extensions of ASAM's structural mapping but as materials shaped by compositional decisions that extended beyond the pre-compositional framework. This process introduced new sonic interactions that arose through the act of composition itself, allowing the materials to evolve beyond their initial constructs.

### **4.3 “RHtB” (Scene A) Compositional Process**

The first compositional step of “RHtB” involved positioning the four initial primary figures within the temporal structure derived from the ASAM output. In essence, K, M, and R(a) function as gestural figures, each lasting less than two beats, while Q(a) is a continuous textural figure, established through sustained tied notes. To create a sense of continuity, the three gestural figures were reintroduced through repetition throughout the piece, aligning their reappearances with the temporal proportions of their corresponding visual substances on the screen. This approach ensured that the structural framework mapped by ASAM informed the placement of materials in order of appearance—while allowing for some flexibility in their temporal positioning relative to the original timestamps—establishing a structured relationship between visual segmentation and the disposition of musical events at a macro-structural level. In other words, the first version of the score presented only the primary figures, positioned within a framework derived from ASAM. Below is an analyzed version of the initial version of the score that emerged from the renderization exercise of scene A, now as “RHtB” (Figure 14).

**RHtB** (Structural Disposition/Pre-Ornamentation)

The musical score is divided into four systems, each with staves for Tenor Sax (T. Sax.), Vibraphone (Vib.), Violin (Vln.), and Double Bass (D.B.).

- System 1 (Measures 1-18):**
  - T. Sax.: Figure R(a) at measure 10.
  - Vib.: Figure M at measure 10.
  - Vln.: Figure K at measure 10.
  - D.B.: Figure Q(a) at measure 10. Instruction: "Slow circular bowing (c. C. B.)".
  - Measure 18: "Becoming" annotation.
- System 2 (Measures 19-23):**
  - T. Sax.: Figure R(a) at measure 23.
  - Vib.: Figure K' at measure 23.
- System 3 (Measures 24-28):**
  - T. Sax.: Figure R(a) at measure 24.
  - Vib.: Figure [Melted] M at measure 24. Instruction: "L.H. brush, R.H. brush".
- System 4 (Measures 29-33):**
  - Vib.: Figure [Melted] M at measure 29.

A vertical label on the left side of the first system reads "Transposition and Reintegration".

Figure 14: First draft of “RHtB” – Primary musical figures positioned within the structural framework of scene A, without embellishments

As mentioned in subsection 4.1, a central intertextual sonic and visual idea explored in this first miniature is the use of noise as an indicator of material transformation, alluding to the process of melting. This concept shaped the transition from the initial structural version of the piece to its further development. Building upon the foundational version of “RHtB” and the noisy sonorities introduced by musical figure Q(a), I determined that the piece would begin with clearer, more pitch-centered sonorities, gradually shifting toward denser textures and increasing noise. In Figure 15, the temporal framework for this sonic transformation is indicated by the process of becoming, as explored in the sonorities of the vibraphone (dashed-line arrow, mm. 2–21).

To achieve this transformation, a set of techniques was designated for each instrument, along with specific preparations—particularly in the percussion setup—to expand its range of sound production. In the vibraphone, a transition towards a more noisy sound was facilitated by a progressive change in mallets—from soft yarn sticks to brushes—and through the introduction of prepared elements such a string with metal tags tied on, and light chains placed on the keyboard on designated pitches. These alterations followed the original musical figure—M—and gradually obscured pitch clarity, generating increasingly rough and metallic buzzing sonorities that reinforced this first piece’s overarching transformation.

For the saxophone, three distinct degrees of pitch projection were established to progressively introduce noisier sonorities alongside the vibraphone, reinforcing its gestures upon the reintegration of figure K’. The first, labeled *Airy sound [50%]*, maintains a balanced blend of air and pitch, while the second, *Airy sound [90%]*, consists of an almost complete air projection through the tube, effectively eliminating discernible pitch. This gradation in tone color was designed to contribute to the overall sonic transformation, complementing the vibraphone in

reinforcing the dissolution of pitch as a sonic parallel to the visual process of material breakdown. Yet, concerning the establishment of the *Airy sound* technique on the saxophone, this timbral quality introduced the first secondary figure used for embellishment in the composition of the subsequent miniatures. As this secondary figure emerged as an initial embellishment of figure M, it was labeled “m.”

Besides air sounds as a secondary figure, additional embellishments emerged throughout the compositional process, extending beyond direct allusions to the sonic substances of the audiovisual hypotext. As illustrated in Figure 15, these embellishments included sustained notes that either doubled a pitch or enriched the harmonic texture (e.g., mm. 29–32), adjacent attacks reinforcing the envelope of a gesture (e.g., measure 2), and microtonal inflections expanding the sonic context beyond the constraints of 12-tone equal temperament (12-EDO) (e.g., mm. 6–8). These outlier materials contributed to the diversification of the sonic palette, introducing structural flexibility by expanding and extending its scope, while still maintaining a connection to the established framework from Scene A.

Below is the final version of the score with the established embellishments (Figure 16). Furthermore, Figure 16 presents an illustration of the abstraction and exportation process, tracing the transformation from the ASAM output of Scene A to a filtered pre-compositional structure of “RHtB”, and finally to the musical renderization. This visualization highlights the placement of musical figures in relation to the ASAM output of Scene A, demonstrating their structural alignment throughout the process.

# RHtB (Final Version)

Primary Figures

Outliers

Secondary Figures

Tempo:  $\text{♩} = 60$

**Tenor Sax:** *mf*, *p subito*

**Vibraphone:** 1: soft yarn, 2: soft, 3: soft, 4: hard. *mf*. Place String with Metal Tags on White Keys. Place Light Chain on White and Black Keys. (keep String with Tags on White Keys)

**Percussion:** [kick drum] *p*, *f*, *p*

**Violin:** M.s.P. *sf*, *ppp subito*, *mp*, *pp*. *mf*, *gliss.*, *II*, *mfpp*, *sf*, *n*, *mf*. circ. bowing (Slow)

**Double Bass:** *f*, *pp sempre*, *pizz.*, *f*

**T. Sax:** (ord.)

**Vib.** (to brushes) Remove Chain and String

**Perc.**

**Vin.** Overpress. *mf*. *pp subito*. IV, III, II

**D.B.**

Extremely light, using long bows as much as possible changing from *arco* to *pizzicato* in almost every rearticulation (as circular bowing). Always Legato.

**T. Sax:** *mf*, *f*, air sound (66%)

**Vib.** L.H.: brush, R.H.: brush. *p*

**Perc.**

**Vin.** II

**D.B.**

The image displays a musical score for five instruments: T. Sx. (Tenor Saxophone), Vib. (Vibraphone), Perc. (Percussion), Vln. (Violin), and D.B. (Double Bass). The score is divided into two systems, starting at measure 25 and 31 respectively. Annotations include blue boxes around T. Sx. parts, purple boxes around Vib. parts, and yellow boxes around D.B. parts. Specific notes in the D.B. part are labeled '(to pitch)' and '(pitch)'. The Vln. part features a complex, rhythmic pattern throughout.

Figure 15: RHtB Final Version – Analyzed Score

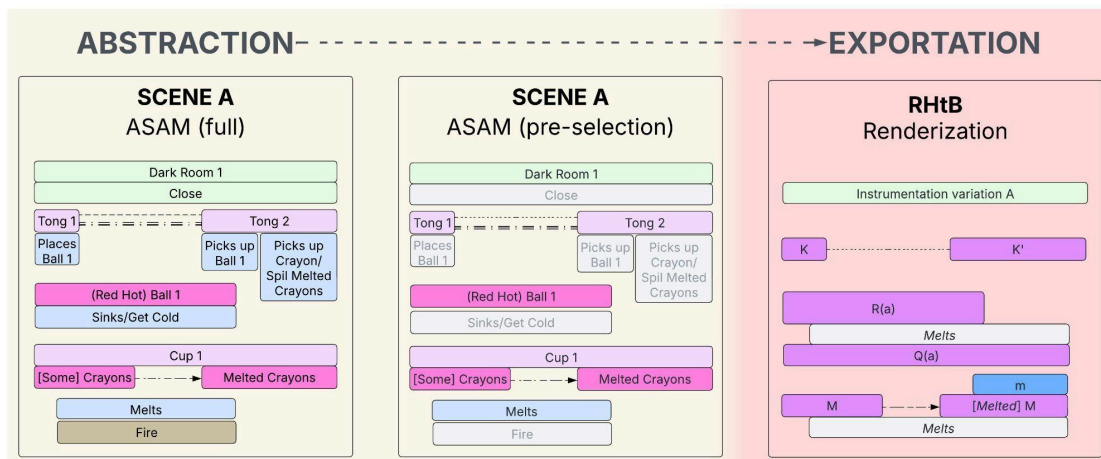


Figure 16: Transformative Process of Scene A to “RHtB” – From ASAM to Renderization

#### 4.4 Compositional Process: From RHtB to the $tK^2$ Set of Miniatures

Derived from the process of Scene A, Scenes B, C, and D—alongside their sectional variations—were composed in a similar manner. The table below illustrates the renderization process of the four TikTok scenes and their corresponding musical hypertexts (Table 2).

Audiovisual Hypotext	Scene A	Scene B	Scene C	Scene D
Musical Hypertext (Miniatures)	RHtB	BpSD	EyZFlt	Bl&Jr
	RHtB'	BpSD'	EyZFlt'	Bl&Jr'
			EyZFlt'	

Table 2: Music miniatures emerging from the renderization process of Scenes A, B, C, and D

Beyond the primary figures developed in the pre-compositional process of “RHtB,” additional primary figures—P, J(f), J(m), Y, and V—emerged within the compositional process of the subsequent miniatures (Figure 17).

# Other

## Primary Figures

**F. Character**  
**J(f)**

Double Bass

**M. Character**  
**J(m)**

Double Bass

**Eye Zoom Fitter**  
**Y** Air [50%]

Tenor Sax

arco

Crotales

M.S.P.

Violin

**Crowd**  
**P**

Marimba

**“Rolling Down the Stairs”**  
**V**

(slap)

Tenor Sax

pizz.

Double Bass

Figure 17: Primary figures P, J(f), J(m), Y, and V established within the compositional process beyond “RHtB.”

As mentioned, the (pre-)compositional process began by framing Scenes A, B, and C as a sequence for developing the initial primary figures and musical ideas. However, after establishing this initial sequence, the compositional process did not follow a strictly predetermined order. Instead, as primary figures and their variations were positioned within the temporal structure of each miniature, pieces were frequently revisited and revised. The act of starting or concluding one piece often overlapped with adjustments to another, resulting in an iterative process in which musical ideas evolved across multiple miniatures. From this

interchangeable approach, the resulting primary figures that emerged from visual substances from all scenes and their variations are listed below (Table 3).

Visual Substance		Primary Figures from Objects or Characters			Secondary Figures from Objects or Characters
Round Objects (R)	(Red Hot) Ball	R(a)	R(a)'		
	Balloon	R(b)	R(b)'		
	Tiny Balls	R(c)	R(c)'	R(d)	
Tools Objects (K)	Tong 1	K			
	Tong 2	K'			
	Tong 3	K''			
Glass/Pottery Objects (Q)	Cup 1	Q(a)			
	Cup 2				
	Jar	Q(b)	Q(b)''		
	Bottle	Q(b)'	Q(c)		
	Mug				Q(d)
Miscellaneous	Crayons	M			
	Metal Object	M'			
Human Figures	Crowd	P	P'		
	Female Character	J(f)	J(f)'		
	Male Character	J(m)	J(m)'		
		Emergent Primary Figures			
Visual Effect	Eye Zoom Filter	Y	Y'	Y''	
Action	“Rolling Down the Stairs”	V	V'	V''	

Table 3: Musical figures established in  $tK^2$  (*ou: cenas; I/O*) miniatures

Following the principle of adhering intertextual relations between the audiovisual hypotext and the musical hypertext, at least one visual and sonic relationship was established when shaping the individual sonority of each miniature, aligning with the sonic and visual substances of its scene of origin. For instance, in “BpSD,” the popping sound of balloons from Scene B was incorporated into material R(b) through the *slap tongue* technique on the saxophone, embedding an auditory characteristic of the original event into the musical texture. Additionally, a progressive decrease in beats within the violin’s triplets interprets the mapped action of “dismissing” while also integrating the ASAM classification of quantity (distinguishing countable and uncountable elements). This relationship extends to both the primary object and secondary characters—“Balloon” and “Crowd”—under the actions analytical category in Scene B, reinforcing a structural parallel between the musical gestures and the visual segmentation.

In “EyZFIt,” the visual effect of the “Eye Zoom filter” and its placement within the hypotext’s temporal structure, alongside a variation in the chord quality of the musical sample from Labrinth and Zendaya’s “All For Us,” were rendered as primary figure Y and its variations, serving as an allusion to the original source material from Scene C. Likewise, in “Bl&Jr,” the sound of jars and bottles hitting the floor as they roll down the stairs was reinterpreted as figures V. Rather than directly mirroring the number of impacts, the figure captures the rhythmic and sonic qualities of the original event in Scene D, preserving a connection to the audiovisual source while enabling musical transformation. Additionally, much like in Scene B, an allusion to quantity is established through the use of the mark tree in the conception of variation R(c). This approach captures both the uncountable characteristic of the visual substance “Tiny Balls [many]”—translated into an accumulation of indistinct percussive sounds—and the descending

motion resulting from the action of “rolling down the stairs,” as observed in relation to this element (Figure 18).

The figure displays two musical staves. The top staff is for Tenor Sax, titled 'Countable R(b)'. It features a melodic line with dynamics *p*, *pp* (slap), and *mf sub*. Annotations include '(ord.)' and 'Air [100%]'. The bottom staff is for Violin, titled 'Uncountable R(c)'. It features a rhythmic pattern with 'Col legno batutto' and a dynamic of *mf*. The section ends with 'L.V.'. Percussion parts for Crotales/Glockenspiel and Mark Tree are also shown, with dynamics *p* and *pp*.

Figure 18: Renderization of R(b) and R(c) incorporating countable and uncountable elements, respectively

#### 4.5 Post-Compositional Process: Observation and Other Emergent Transtextualities

After composing the nine miniatures that constitute  $tK^2$  (*ou: cenas; I/O*), I revisited its content to refine its final structure and performance possibilities. While a suggested sequence is provided in the score and was adopted in its first interpretation, the modular nature of the piece allows for reconfigurations in a non-fixed order. This flexibility extends to the potential inclusion of additional miniatures in future iterations. The modularity of  $tK^2$  mirrors the algorithmic content distribution of TikTok—the source hypotext—introducing an intertextual dimension by mimicking the platform’s structural principles. Additionally, it introduces a metatextual layer, as

the shifting order of miniatures reflects on the role of sequence in shaping perception and meaning, influencing how the piece is ultimately experienced.

Beyond modularity, the titling system of each miniature further reinforced an intertextual relationship with the audiovisual source. The titles emerged through a reconfiguration of the ASAM-labeled visual substances alongside subtle references to the original audiovisual content. This integration created an intertextual paratext, in which the naming conventions did not merely indicate direct correspondences but instead played with the textual elements of the hypotext in a non-explicit manner.

In terms of sonic identity, the compositional process of  $tK^2$  resulted in a continuous exchange of sonic attributes between miniatures. While each piece was initially shaped by the structural mapping of its respective scene, the development of musical figures across multiple miniatures led to their gradual transformation and recontextualization. Primary figures, originally designed to define the sonic identity of individual scenes, extended beyond their initial mappings and became influential across multiple miniatures, leading to the emergence of secondary figures and outliers derived from their transformations. This interaction between materials reinforced an evolving network of relationships that shaped the final musical output.

While  $tK^2$  was developed through the framework of TMC, its final form extended beyond the strict mapping of ASAM outputs. The process of composition introduced new layers of sonic interaction, shifting materials beyond their original pre-compositional assignments. These shifts were not inherent functions of TMC but emerged through compositional decisions, creating connections between miniatures that were not originally anticipated. This fluid exchange of sonic

material highlights the role of TMC as a tool for structuring the pre-compositional process while allowing space for compositional agency and adaptation.

## 5. PROJECT B - *XXn No.4 (or: No Half-truths Towards the Trance-incident Empire)*

As mentioned earlier, I began composing *XXn No.4* after initiating *tK<sup>2</sup>* but before completing the full set of miniatures. More specifically, *XXn No.4* was conceived following the renderization exercises of Scenes A, B, and C—the first three miniatures developed from *tK<sup>2</sup>*. However, the original analytical strategies of ASAM emerged from the analysis of approximately the first nine minutes of *Inland Empire*. Consequently, the analytical model applied in *tK<sup>2</sup>* was initially developed to interpret the narratological structures in Lynch's 2006 film. Thus, alongside the development of ASAM, an in-depth study of *Inland Empire* preceded the formalization of segmentation strategies, shaping the model's approach before it was systematically applied to audiovisual materials.

Before delving into this section, I want to acknowledge that *XXn No.4* extends beyond the transtextual concepts embedded in TMC; it was conceived as a commentary on Lynch's aesthetics—a sonic metatext. While the piece is grounded in the transformation of audiovisual information from *Inland Empire* into music, my reflections on Lynch's creative approach to both image and sound inevitably shaped its realization. It was, and remains, challenging for me as a composer to separate my artistic decisions from the broader influence of Lynch's body of work, particularly when engaging with the transformation of a film that has profoundly shaped my compositional aesthetic and poetic sensibilities.<sup>81</sup>

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<sup>81</sup> I associate aesthetics with the concept of *aisthesis*, or 'perception through the senses.' That is, aesthetics pertains to the observable qualities of an artistic object, which emerge from the arrangement and properties of its constituent materials. These qualities, in turn, give rise to

Because of this, revisiting my earlier studies on *Inland Empire* had a direct impact on the transformative process of the renderization phase. My understanding of the film’s structural relationships had evolved over time, refining my interpretations of Lynch’s structural tendencies across his films—especially after *Inland Empire* became the first ASAM output. Consequently, when approaching the renderization process for *XXn No.4*, both its structural and sonic conception were shaped not only by the systematic application of TMC but also by an accumulated awareness of Lynch’s cinematic language as a whole. This intertextual resonance—flowing from a broader aesthetic dimension—allowed *XXn No.4* to emerge as the final outcome of a transtextual process that extends beyond the framework of the metamodel itself.

### **5.1 Revisiting *Inland Empire*: Foundational Insights Before *XXn No.4***

Regarding narrative structures and the renderization process, a key aspect of this understanding centered on the role of proto-narratives in *Inland Empire*, which, much like Nattiez’s observations on music, accumulate meaning through their unfolding experience.<sup>82</sup> This perspective is further reinforced by Kramer’s view of narrativity, where meaning arises performatively from the dynamic and temporal relationships between fragments, rather than from

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sensory and interpretative experiences that may evoke or develop affects related to the contemplated object (see Bedore & Beccari, 2017). Similarly, my understanding of musical poetics is informed by perspectives such as those of Igor Stravinsky (*Poetics of Music in the Form of Six Lessons*, 1996) and Maurício Dottori (*A Noite, A Música: Ensaios de Filosofia e Criação Musical*, 2017), as well as other writings that engage with these concepts.

<sup>82</sup> Nattiez, Jean-Jacques. “The Narrativization Of Music. Music: Narrative or Proto-Narrative?” *HSS*, vol. II, no. 2 (2013): 61-86. DOI: 10.2478/hssr-2013-0004

direct semantic reference.<sup>83</sup> Although my initial analysis was limited to what I termed “The Polish Girl and the Rabbits Sequence,” the film exhibits a persistent interplay of revisiting earlier proto-narratives and visual elements while continuously introducing new material. This dynamic structuring unfolds across its three-hour duration, generating a macro-structural experience in which emergent micronarratives remain fluid and open to reinterpretation.

By studying these structural behaviors before formalizing TMC, *XXn No.4* did not simply implement the metamodel onto an audiovisual source but instead developed through a more integrated process of renderization. The foundational insights gained from *Inland Empire* not only shaped the analytical framework but also influenced compositional decisions, allowing the work to extend beyond a strict application of the metamodel. In this way, *XXn No.4* exemplifies a process where TMC functions as both a structural tool and a point of departure for deeper transtextual engagement with a “Lynchian aesthetic.”<sup>84</sup> While TMC provided the structural methodology for abstraction and exportation, the deeper analytical engagement with Lynch’s sonic aesthetic actively shaped the transformation of materials. This led to a renderization process that extended beyond the metamodel’s structural function, allowing compositional decisions to emerge from a broader transtextual dialogue with the hypotext.

## 5.2 “The Lynchian Sound”

Reba Wissner’s *David Lynch: Sonic Style* played a crucial role in clarifying the filmmaker’s approach to sound—not only in *Inland Empire*, but in his overall sound design and

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<sup>83</sup> Lawrence Kramer, “Musical Narratology: A Theoretical Outline,” *Indiana Theory Review* 12 (1991): 143-146.

<sup>84</sup> Reba Wissner, *David Lynch: Sonic Style* (Taylor & Francis, 2024), 1.

use of music. For Lynch, sound is “fifty percent of the picture,” or even something that “overplays the visual.”<sup>85</sup> While this dissertation does not aim to investigate how this functions across his films, such statements align with the notion that a musical structural logic may underlie the conception of films like *Inland Empire*. Notably, in *Inland Empire*, Lynch is credited as both the sound designer and sound re-recording mixer.<sup>86</sup> Moreover, he has often described himself as not just a film director but also the “sound man” of his works.<sup>87</sup>

With this in mind, Wissner highlights a fundamental aspect of Lynch’s sonic approach, which she discusses in terms of a “Noise vs. Sound” dichotomy.<sup>88</sup> Through this discussion, it becomes evident that sound in Lynch’s films—including *Inland Empire* and the analyzed sequence of the “Polish Girl and the Rabbits Sequence” in this dissertation—operates within a constant interplay between these two poles. “Noise” refers to inharmonic sounds with a high concentration of spectral components, often exhibiting a broad or unpredictable frequency distribution. In contrast, “Sound” is characterized by greater spectral organization, with more defined frequency contours and intonations.<sup>89</sup> In *XXn No. 4*, this interplay between noise and sound was not only referenced as a sonic characteristic of the hypotext but also explored as a structural device in the piece’s renderization process. The transformation of these auditory elements played a key role in shaping the work’s sonic identity, extending beyond mere translation to function as an integral part of the composition’s structure and material development.

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<sup>85</sup> Wissner, 4.

<sup>86</sup> Wissner, 24.

<sup>87</sup> Wissner, 24.

<sup>88</sup> Wissner, 28.

<sup>89</sup> Wissner, 28.

This contrast not only plays a significant role in Lynch's sonic aesthetic but also serves a structural function in the interplay between image and sound. As highlighted by Michel Chion (cited in Wissner), in Lynch's films, "sound is the very origin of certain images."<sup>90</sup> In this relationship of emergence or immanence, "[...] A character hears someone or something, and this brings on visions."<sup>91</sup> These relationships are structured through the dynamic interplay between "sound" and "noise," as well as the continuous transgression between diegetic and non-diegetic sound, leading to the establishment of transdiegetic and metadiegetic layers.<sup>92</sup>

In a complementary manner, Lynch frequently employs sound as a means of continuity between scenes through isomorphic relationships, where two different but structurally similar sounds create seamless transitions.<sup>93</sup> These continuities and transpositions occur at various points along the spectrum between "noise" and "sound," further blurring their perceptual distinction. Wissner identifies this interplay in Lynch's works as a fundamental relationship between "specific sounds" (such as foley or identifiable diegetic and metadiegetic sources), "abstract sounds" (sonic elements without clear diegetic references), and music.<sup>94</sup> This dynamic reinforces an intrinsic structural connection between sound and image in Lynch's audiovisual approach,

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<sup>90</sup> Wissner, 28.

<sup>91</sup> Wissner, 28.

<sup>92</sup> Isabella van Elferen defines diegetic sound as existing within the narrative world and being audible to the characters (e.g., dialogue, footsteps, on-screen music). Non-diegetic (or extradiegetic) sound originates outside the narrative, such as a film's score or voice-over narration, though extradiegetic sound can also subtly interact with diegetic elements without fully merging into the scene. Metadiegetic sound represents a character's internal auditory perception, like imagined voices or distorted soundscapes reflecting their state of mind. According to Elferen, some scholars also refer to transdiegetic sound, which fluidly moves between diegetic and non-diegetic spaces, blurring the boundary between the characters' and the audience's perception. Isabella van Elferen, "Dream Timbre: Notes on Lynchian Sound Design," in *Music, Sound, and Filmmakers: Sonic Style in Cinema*, ed. James Wierzbicki (New York and Abingdon: Routledge, 2012), 179.

<sup>93</sup> Wissner, 44.

<sup>94</sup> Wissner, 16-50.

where sonic elements do not merely accompany visuals but actively shape their interpretation and progression.

Wissner categorizes the sounds in Lynch's films into ambient sounds, diegetic and non-diegetic music and sounds, and the use of voice.<sup>95</sup> This categorization provided a structural reference for the abstraction process in *XXn No.4*, offering a framework through which Lynch's sonic world could be analyzed and transformed. Understanding these sonic distinctions allowed for a deliberate reinterpretation of Lynchian sonorities, ensuring that the renderization extended beyond structural mapping to engage with the filmmaker's broader sonic aesthetic. Additionally, Lynch's compositional approach to embedding interconnections across his works through sound played a fundamental role in shaping the ways in which sonic materials were exported into *XXn No.4*. The following section examines how these principles were integrated into the piece's sonic and structural renderization, detailing the techniques and materials that emerged from this process.

### **5.3 *XXn No.4* Pre-compositional Phase: ASAM and the Establishment of the initial Primary Figures**

Given the extensive length of *Inland Empire* and the time-intensive nature of analyzing its full three-hour duration, I chose to concentrate on the film's opening proto-narrative sequence, which unfolds within the first nine minutes. I refer to this section as *The Polish Girl and The Rabbits Sequence*. By narrowing the focus in this way, it became possible to engage deeply with the film's initial structural and narrative materials while maintaining analytical

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<sup>95</sup> Wissner, 7.

precision. Framing *Inland Empire* as a source material for composition inherently introduces a metatextual dimension to the process, as the act of analyzing and reimagining the film involves reflecting upon its own strategies of fragmentation and narrative discontinuity. This approach mirrors *Inland Empire*'s deliberate play with narrative disjunctions and its self-referential engagement with cinematic form, in which the film constantly points back to its own construction, techniques, and limitations as a medium. By foregrounding these characteristics, the compositional process does not merely extract material from the film but also implicitly comments on its narrative architecture, embracing its unstable temporalities, fractured diegetic spaces, and recursive visual motifs. In this way, the process becomes metatextual: the music functions as both a structural offspring of the film and a reflection upon the film's methods of constructing meaning from fragmentation. To illustrate this, figure 19 presents a selection of frames to contextualize the initial sequences of *Inland Empire*,<sup>96</sup> followed by the ASAM output and the interpretation guide for the analytical diagram (figures 20 and 21).

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<sup>96</sup> *Inland Empire*, directed by David Lynch (2006; Los Angeles, CA: Studio Canal, 2007), DVD.

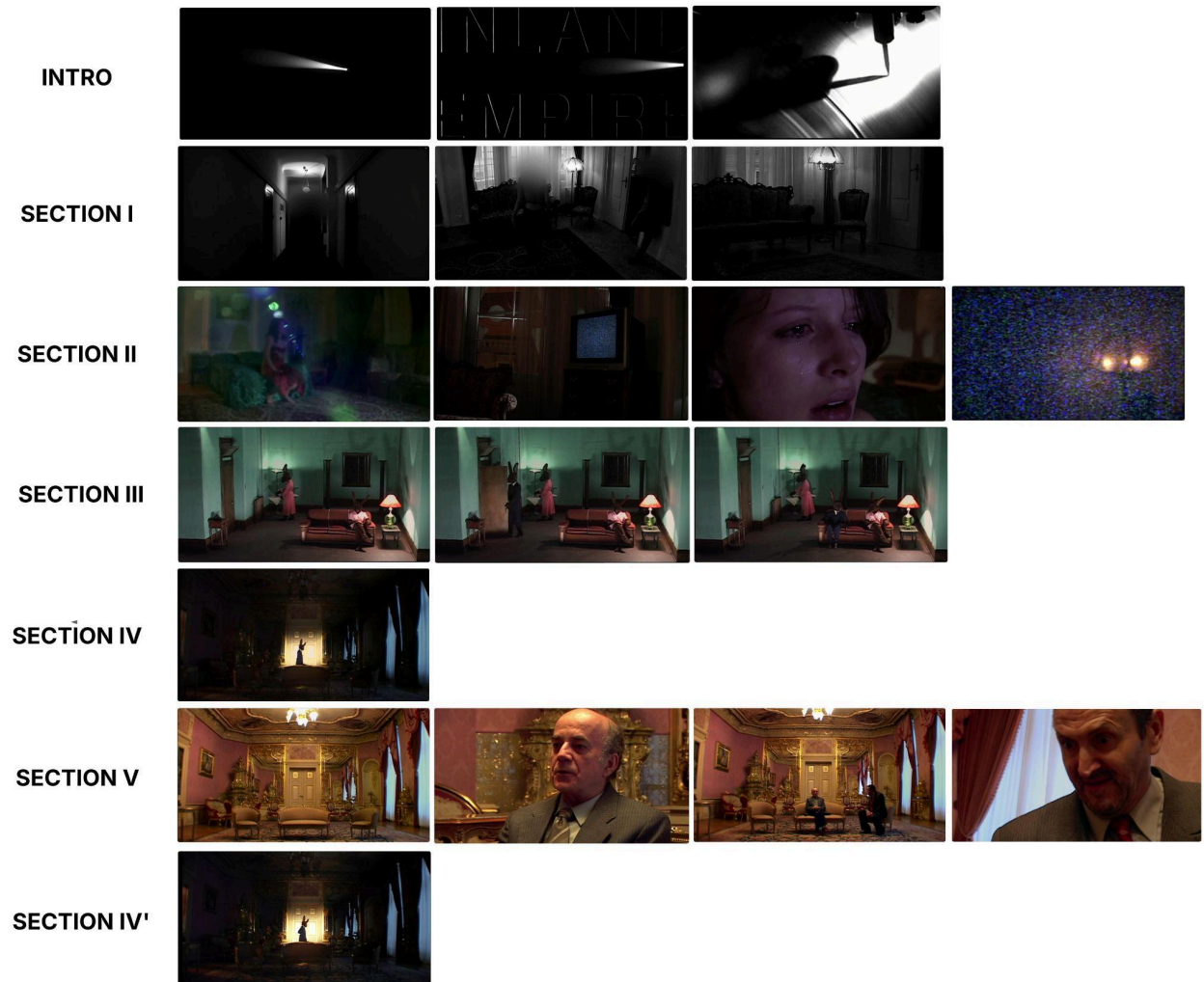


Figure 19: Video samples from *Inland Empire*, presented in chronological order (top to bottom), referenced according to my structural division of “The Polish Girl and the Rabbits Sequence”

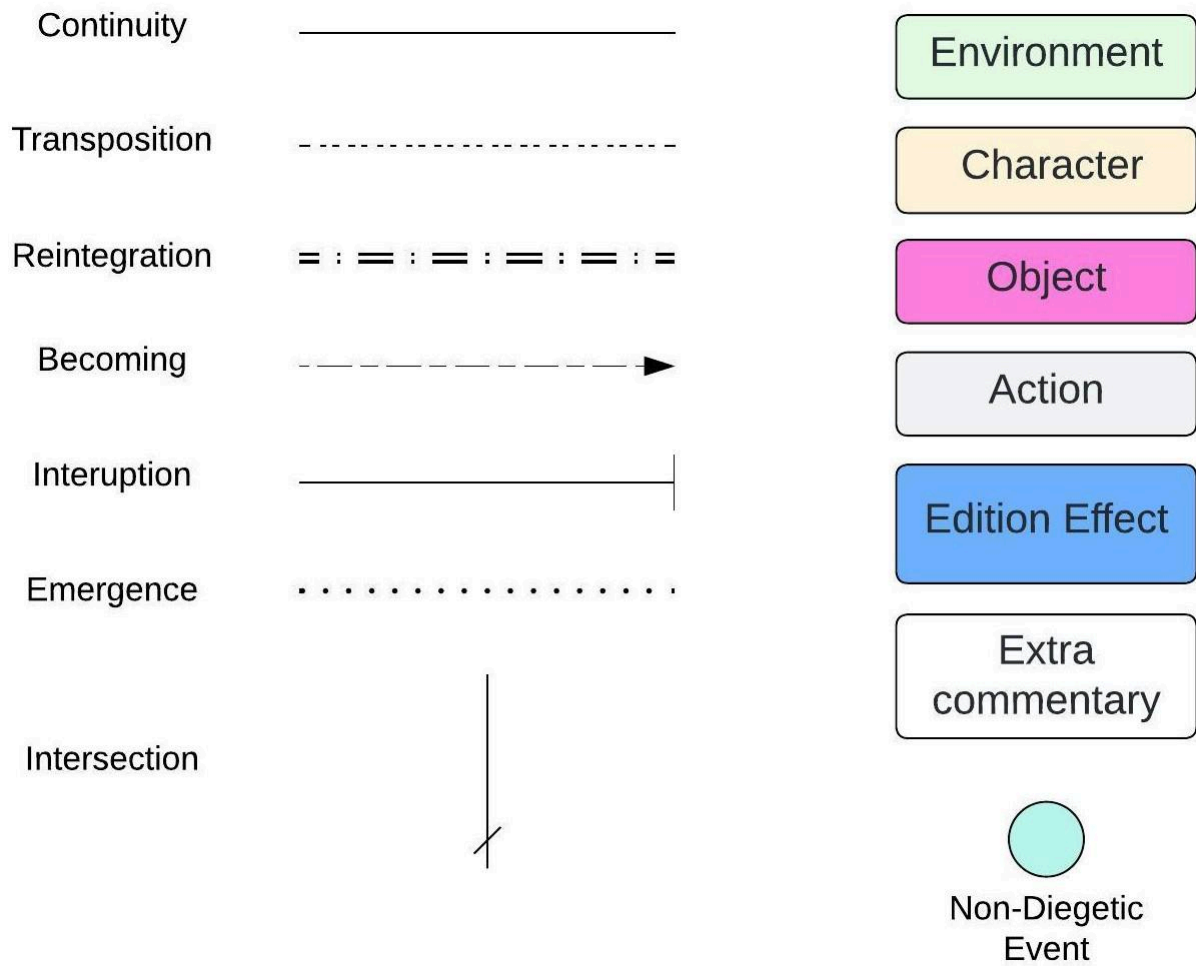


Figure 20: Guide for interpreting “The Polish Girl and The Rabbits Sequence” diagram

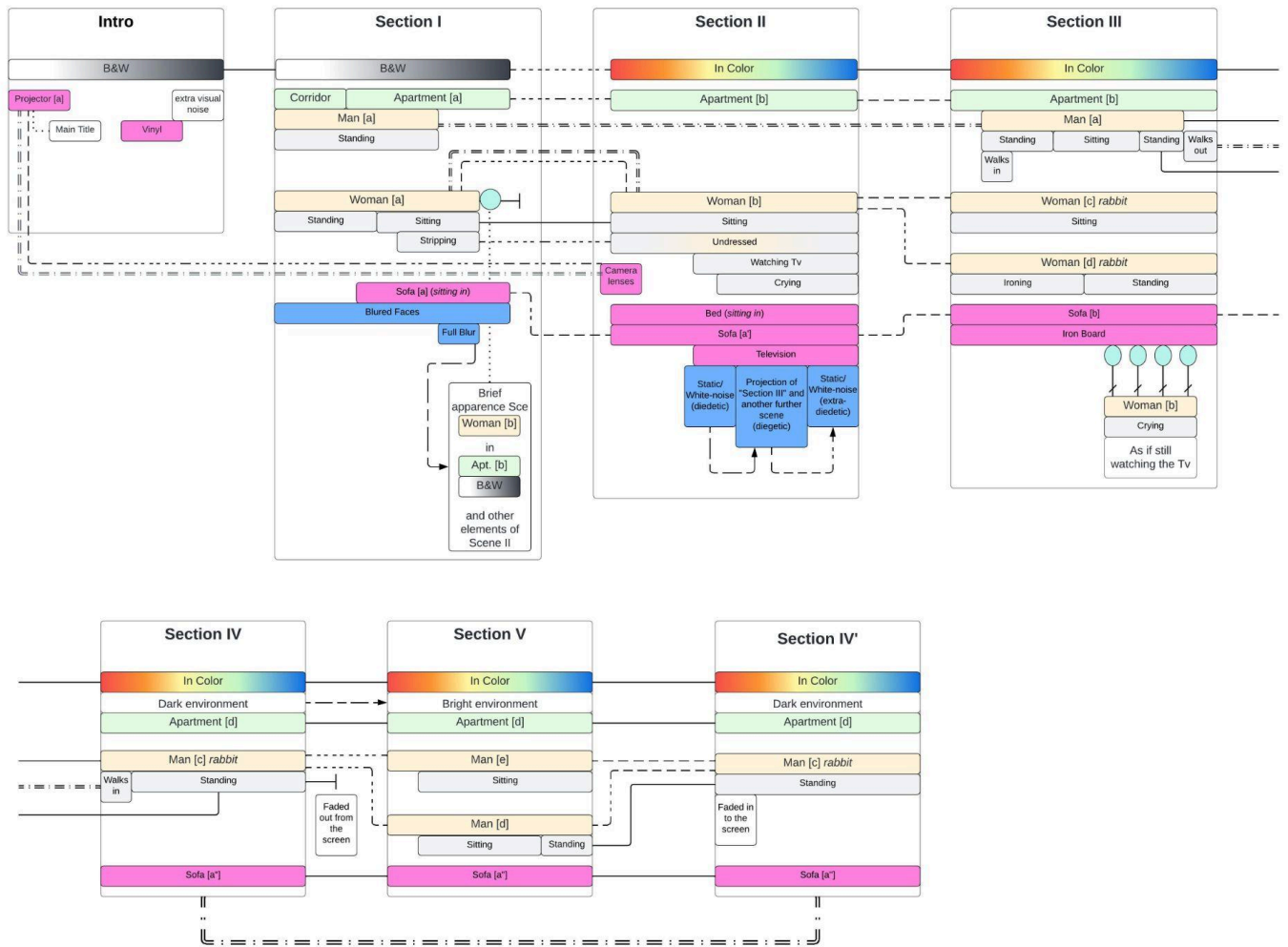


Figure 21: “The Polish Girl and The Rabbits Sequence ” diagram

The next step in the pre-compositional process, following the approach used in  $tK^2$ , was the selection of visual substances that would generate the primary figures for XXn No.4. From the ASAM output (figure 21), the “Men” and “Women” characters were chosen as the foundational primary figures due to their persistent presence and transformation throughout the sequence. These figures are labeled M (Men) and W (Women) in the analysis that follows.

However, unlike *tK*<sup>2</sup>, which established a maximum of three primary figures per section, XXn No.4 imposed no predetermined structural constraints on the renderization process regarding a fixed set of primary figures. While the piece began with M and W, additional primary figures emerged throughout the compositional process—either through the transformation of pre-existing materials, new abstractions derived from ASAM-mapped substances, or structural reinterpretations that arose through the compositional process. This open-ended approach to defining and integrating musical figures in relation to the analyzed structure led to substantial divergences from the initial structural analysis of “The Polish Girl and The Rabbits Sequence.” These divergences are examined in detail in the following subsections.

As the selection and transformation of primary figures evolved, the instrumentation played a crucial role in shaping the work’s sonic identity. While these figures were initially conceived as autonomous musical entities, their orchestration and distribution across the ensemble influenced their structural adaptations. The final instrumentation of XXn No.4 includes a woodwind section consisting of flute (doubling piccolo), oboe (doubling English horn), clarinet in Bb (doubling bass clarinet), soprano saxophone, tenor saxophone (doubling baritone saxophone), and bassoon. The brass section comprises horn in F, trumpet in Bb, and trombone. The string section features two violins, viola, cello, and double bass, while additional instruments include electric guitar, piano, and two percussionists. At this stage of pre-composition, the percussion setup was initially limited to vibraphone, triangle, china cymbal, kick drum, and rain stick, though it was later expanded throughout the renderization phase.

Although the sonic domain of Lynch’s film played a crucial role in shaping the overall sonority of the piece, the two initial primary figures M and W and their specific sonic identities were conceived independently of direct references to the sounds from the audiovisual hypotext.

Instead, they emerged as autonomous musical entities. However, these figures were designed with built-in flexibility, allowing for reinterpretation within the renderization process and adaptation to the evolving sonic and structural framework of the piece. This adaptability enabled their redistribution across the instrumentation, leading to structural modifications and transformations in their musical dimensions. As the composition evolved, these variations unfolded through sectional developments, resulting in figures such as W, W', or W'', among others. Figure 22 presents the primary figures M and W in their drafts of initial conceptions.

**M (Initial Draft)**

**W (Initial Draft)**

Figure 22: Primary Figures W and M — drafts of initially conceptions

Besides the characters mapped through ASAM, the “environments”—labeled as the apartments (and corridor) in the analysis output—alongside the transformative “sofa” objects, were integrated into a core sonic aspect of XXn No.4. Unlike the primary figures M and W, these visual elements—interacting with the “Male” and “Female” characters and forming the structural foundation of the scenes—did not translate into distinct musical figures but instead informed a

textural and timbral dimension. Their role shaped the underlying sonic framework within which the primary figures operate, influencing the emergence of additional figures throughout the compositional process.

Building upon my prior studies of Lynch's "sound vs. noise" duality through Wissner,<sup>97</sup> noise sounds became a primary component within a secondary sonic layer in *XXn No.4*. The environments and "sofa" objects, rendered into sonic textures, contributed to a dynamic interplay between timbral-textural materials and sections where primary figures are more prominently articulated. This approach mirrors Lynch's fluid interchange of sonic materials, reinforcing blurred transdiegetic relations across diegetic, non-diegetic, and metadiegetic layers. The fluctuating contrast between defined musical figures and their integration within textural backgrounds became a defining structural principle in the piece.

Therefore, for analytical purposes, these timbral-textural materials are designated by the letter *Z*. A capitalized *Z* denotes materials whose primary function is to project noise, regardless of their instrumentation. Emerging from these timbral-textural relationships, prominent musical materials/figures that arise from noise-driven environments are labeled as *Z*, with their sectional transformations and corresponding primes indicated as (e.g. *Z'(a),Z''(a)*). On the other hand, the label [+*z*] is used to indicate the incorporation of noise into a musical figure, either through timbral transformation or the addition of an adjunct outlier material that influences the perception of the musical element (e.g., *K[+z]*).

However, due to the pervasive presence of noise in the overall sonority of the piece, it is impossible to fully isolate its role from that of musical figures—whether primary or

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<sup>97</sup> Reba Wissner, *David Lynch: Sonic Style* (Taylor & Francis, 2024).

secondary—as they frequently interact throughout the composition. This interaction unfolds on two levels: first, as a direct response to or enhancement of musical figures, functioning as complementary outlier materials or incorporated techniques that shape their envelope or timbral morphology (for instance, a transition from ordinary bowing to ponticello within a musical figure, or a shift from a standard air stream to air sounds in winds). Second, noise operates autonomously, appearing as either background or foreground material without directly engaging with musical figures. An example of this second interaction is illustrated in Figure 23, where the first material *Z* (*Z(a)*, beginning in measure 1) is assigned to the strings at the beginning of *XXn No. 4*—initially presented as a foreground element, receding into the background throughout the first part of Section I, and reemerging as a foreground element by the section’s conclusion.

Given the constant interplay between noise and musical figures, a full mapping of these relations would be impractical. Instead, I focus on key sonorities whose interactions with noise play a decisive role in the structural articulation of the piece. These include moments where noise significantly transforms a primary figure, where shifts between noise and musical materials mark structural transitions, and where independent noise-based figures emerge with a distinct impact on the formal organization of the work.

The image shows a musical score for four instruments: Violin I, Violin II, Viola, and Cello. The score is in 4/4 time and features a key signature of one sharp (F#). A blue box labeled "Z(a)" highlights the first measure of each instrument's part. The Violin I part is marked "Sul T." and "ppp". The Violin II part is marked "Sul P." and "ppp". The Viola part is marked "lateral bowing" and "ppp". The Cello part is marked "circular bowing (slow)" and "ppp". The score consists of six measures, with the first measure being the focus of the "Z(a)" label.

Figure 23: musical material Z(a) — first musical material emerged from the renderization of environments (“apartment [a]”) and “sofa” objects (“Sofa [a]”)

In the following subsection, the relationship between “noise” and “sound” in XXn No.4—as reflected in the sonorities of *Inland Empire* and their transformation through the TMC process—is examined in greater depth. These initial concepts, alongside the two primary figures derived from “The Polish Girl and The Rabbits Sequence” ASAM output, formed the foundation of the pre-compositional approach, shaping the initial structural and sonic framework of the piece. The compositional process is presented in the order in which events were composed, primarily following the scene-by-scene progression. This approach allows for an analysis of how structural shifts emerged through compositional choices that extended beyond the predetermined

pathways of TMC, revealing moments where the renderization process led to unforeseen transformations in the work's overall form.

#### **5.4 *XXn No.4* Compositional Process**

##### **Renderization of Section I - Presentation of the “Noise vs Sound” Duality**

At the beginning of the compositional process, the primary figures M and W, along with Z(a), were initially orchestrated according to the structural premise of Section I, as indicated in the ASAM output. In *XXn No.4*, Section I is rendered as what becomes Section A in the piece. Within this initial section, both primary figures are established in their first occurrences as M(a) and W(a), reflecting their structural and sonic roles in the renderization process. Figure 24 illustrates the beginning of Section A (first page of the score), showing the distribution of these musical ideas across the instrumentation after the renderization process had matured, highlighting the structural and sonic refinements that emerged throughout composition.

# XXn No.4 (Or: No Half-truths Towards the Trance-idental Empire)

Transposed Score

**A** **Feverish. Almost as one**

♩ = 48 Static, distant, unstable

The score includes parts for Flute, Oboe, Clarinet in B♭, Soprano Sax, Tenor Sax, Bassoon, Horn in F, Trumpet in B♭, Trombone, Percussion 1, Percussion 2, Electric Guitar, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The score is marked with dynamics such as *mf*, *ppp*, *p*, *f*, and *fz*. Performance instructions include *Air [50%]*, *ord.*, *Air [100%]*, *scarping Jack around input jack plate (for noise)*, *unplug jack*, *lateral bowing*, *circular bowing (slow)*, *coils placement on Vibraphone*, *Triangle*, *China Cymb.*, *Kick drum*, *(to rain stick)*, *scarping Jack around input jack plate (for noise)*, *unplug jack*, *fz*, *Ped. sempre*, *Sul T.*, *Sul P.*, *lateral bowing*, *circular bowing (slow)*, *Sul P.*, and *L.V.*

**Z(a)** (indicated in a blue box on the Violin I and II staves)

**M(a) + outliers** (indicated in a purple box on the upper woodwind and brass staves)

**W(a)** (indicated in a purple box on the Horn in F and Trumpet in B♭ staves)

Figure 24: Z(a), M(a) and W(a) indicated in the first page of *XXn No.4 (or: No Half-truths Towards the Trance-idental Empire)*

The piece begins with Z(a), establishing two intertextual relationships with the audiovisual hypotext. The first, as previously mentioned, involves the transformation of the environment's visual substance into a timbral-textural element that both accompanies and defines the sonic field in which musical figures and outliers interact. The second intertextual relation stems from the incorporation of the drone-like characteristics of the hypotext's sound design, additionally referencing the noise of the vinyl record player heard at the very beginning of the film.

Regarding these incorporations, Z(a) establishes a relationship with the visual substances of two environments mapped in Scene I through the ASAM exercise: “corridor” and “apartment [a].” In the renderization process, these visual substances were merged into a single musical idea—an “unstable” noise drone articulated by the strings. This texture was constructed through the combination of four distinct bowing techniques (*sul tasto*, *sul ponticello*, circular bowing, and lateral bowing) distributed across the strings (violin, viola, and cello), along with microtonal inflections that contribute to a cluster-like harmonic quality.

Once Z(a) incorporates both environments of “corridor” and “apartment [a],” their differentiation within Scene I is articulated through their respective musical function and presentation, particularly in relation to the appearances of primary figures M and W, in dialogue with the ASAM output of this scene. When associated with the corridor, Z(a) is the dominant sonority performed by the ensemble. Since the corridor is the first environment presented in the film following the opening credits/title screen, Z(a) is initially the only material being performed. Although the first appearances of the “Man” and “Woman” characters occur in the corridor, their musical representation (M(a) and W(a)) is deliberately displaced in the composition to establish a clearer sonic delimitation of the transition into “apartment [a].”

In the renderization of “apartment [a],” the interaction between the visual substances of the characters—translated into the primary figures M(a) and W(a)—establishes the second environment within Scene I. Orchestrated as a tutti, M(a) and W(a) fill the sonic space of the piece, shifting Z(a) into a background role. Although Z(a) remains present, it now functions as a complementary timbral and textural element, subtly interacting with and enhancing the perception of the unfolding dialogue between the two primary figures.

From the interplay between Z(a) and the primary figures M and W, a secondary figure emerges within the “noise vs. sound” relationship embedded in the textural conception of Scene I: Z(g) (mm. 11-15). Z(g) consists of the noise produced by scraping the electric guitar jack around the input jack plate, generating a distinct timbral-textural element that resonates with the pre-existing noise relationships of Z(a) (figure 25).

**Z(g)**

scarping Jack  
around  
input (for noise)

Electric  
Guitar

*"f"*

Figure 25: Z(g) as initial presented on Section A

Although Z(g) initially functions as a noise-based outlier, complementing the embellishment of the section, its role extends beyond mere textural enhancement. Once introduced within the unfolding gestural relationships between M(a) and W(a), Z(g) initiates a

broader function for the electric guitar in shaping the continuity and transformation of noise elements across scenes. This continuity culminates in a pivotal role at the end of Section D, where the guitar's integration within the noise structure reaches an apex, reinforcing the tension-building directionality of the materials in the renderization of Scene II.

On a broader intertextual level within Lynch's sonic approach,  $Z(g)$  in the electric guitar in *XXn No.4* serves as one of the musical materials that alludes to the transdiegetic relationships found in Lynch's films, including *Inland Empire*, particularly in Section A. In this context, transdiegetic relationships in *XXn No.4* are not only reflected in the continuous interplay between "noise" and "sound" but also in how these elements interact within layered foreground and background structural relationships. Through this dynamic, the guitar establishes a fluid sonic presence that shifts between textural and gestural functions, reinforcing the structural ambiguity inherent in transdiegetic sound within Lynch's cinematic language.

As explored further in the following subsection, a similar relationship emerges in the secondary figure  $K$  and its variation  $K(+z)$ , where these gestural figures alternate between maintaining pitch presence and being recontextualized into noise-based sonorities while preserving their rhythmic identities. This transformation highlights the dual function of these materials, oscillating between defined musical gestures and textural noise layers, further reinforcing the structural and sonic fluidity that characterizes the piece.

Starting in Section A, alongside figures  $M(a)$  and  $W(a)$  (beginning in measure 7), noise is embedded in their orchestration through various instrumental techniques. In the winds, noise is introduced through different levels of air sounds, functioning both as complementary outliers surrounding the musical figures and as integral components of the figures themselves. Later in

the piece, additional noise elements—such as key clicks in the woodwinds—are incorporated, particularly in the saxophone section in Section C.

In the strings, noise is explored through muted strings, including electric guitar and hand-muted piano strings, as well as specific bowing positions and techniques in the string section, such as those found in Z(a). These elements establish a foundational noise palette that is developed throughout the piece. For the percussion, Section A features various noise-based instruments that enhance the timbral quality of the sonic texture, including the rain stick, ocean drum, and other unpitched percussion instruments. Additionally, metal coins are placed on the vibraphone bars in the piece's first section, emphasizing the interplay between pitched and noise-based sonorities in the initial soundscape.

The distribution of the M(a) and W(a) figures follows their order of appearance and prominence as mapped from the audiovisual structures. Since both figures are primarily gestural, their prominence in the renderization process is conveyed through the repetition of musical figures in a fixed order of appearance. Accordingly, M(a) is introduced before W(a). Following the structural output of ASAM, the “Man [a]” character exits the apartment scene first, while the “Woman [a]” remains longer until her interruption (Figure 22). To reflect this structural relationship, M(a) is withheld from the final repetitions of the figures (mm. 44–61), while W(a) undergoes time-compressed variations across the ensemble, eventually reducing the original three-note set ([G#, B, E]) by emphasizing [G#, B] from the original material. Figure 26 presents this transformation, identifying the variations as W(a)1 to W(a)7.

ord. page turn

The image displays a page of a musical score with 15 measures. The score is for a full orchestra and includes an electric guitar. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb. Cl.), Saxophone (S. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc. 1 and 2), Electric Guitar (E. Gtr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vcl.), and Double Bass (D.B.). The score is in 2/4 time and features various dynamics such as *f*, *mf*, *p*, *mp*, and *ff*. A 'page turn' is indicated at the beginning of the score. Several measures are highlighted with purple boxes and labeled with 'W(a)' followed by a number (1 through 7), indicating time-compressed variations. The labels are: W(a) 1 (T. Sax.), W(a) 2 (Bb. Cl.), W(a) 3 (Tpt.), W(a) 4 (Hn.), W(a) 5 (Tbn.), W(a) 6 (Hn.), and W(a) 7 (Tbn.). The score also includes performance instructions like 'Sul P.' and 'unplug jack'.

Figure 26: W(a) time-compressed variations indicated as 1 to 7

Establishing a structural divergence from Scene I as mapped through ASAM, I reintroduced Z(a) as a prominent foreground element, alongside an increased emphasis on the Z(g) figure. This was achieved by providing a solo passage for the electric guitar, reinforcing the importance of its noise-based timbral-textural qualities in the subsequent sections, as well as

establishing an end for the first section which I considered a better fit for my musical sensibilities. Additionally, this solo passage anticipated the accompanied electric guitar solo that follows in Section B.

Reinforcing the observed interruption in the visual behavior of 'Woman [a]'—where the character is abruptly edited out of the scene—figure W(a) is similarly disrupted by a sudden break in its recurrence. In parallel, emphasizing this structural behavior, the reintegration of Z(a) in the foreground (measure 61), alongside the solo passage of the Z(g) material (measure 61), leads to an abrupt interruption that concludes Section A. The final textural passage extends through measure 72, transitioning into the first intermezzo (pre-section B) on the downbeat of measure 73. Figure 27 presents this passage.

**E** Sudden static, distant

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Flute, Oboe, Bass Clarinet, Saxophones, Bassoon) and brass (Horn, Trumpet, Trombone). The middle section includes Percussion 1 and 2. The bottom section includes Electric Guitar, Piano, and strings (Violin I and II, Viola, Violoncello, Double Bass). A blue box highlights the electric guitar part, which is marked 'solo' and 'Z(g)'. Another blue box highlights the double bass part, which is marked 'Z(a)'. The score is marked with a forte 'f' dynamic and includes performance instructions like 'remove coins from Vib.' and '[to English Horn]'.

Figure 27: Ending passage of Section A established by the return of Z(a) as foreground alongside Z(g)

## Renderization of Section II: Structural Transformation and the Six Musical Segments

While the visual mapping of Section I led to the musical Section A, the renderization of the mapped Section II resulted in the fragmentation of the originally analyzed film section into six distinct musical segments. Two of these function as transitory structural articulations, labeled in the *XXn No.4* score as First Intermezzo (mm. 73–80) and Second Intermezzo (mm. 136–142). First Intermezzo establishes a structural relationship with the brief appearance of the projector lenses in the film, marking the transition from Section I to Section II.

The remaining four parts correspond to more extended musical segments. Section B (mm. 81–107) emerges from the visual presence of “Woman [b]” before the “Television” object appears in the scene. In contrast, Section C (mm. 108–135), Section C’ (mm. 143–203), and Section D (mm. 204–251) are structured around the “Television” and its visual embodiment of white noise on its screen.

This renderization marks the most drastic structural transformation from the audiovisual hypotext to the musical hypertext in *XXn No.4*. However, despite this restructuring being approached through an expansion of the musical form, the distribution of the primary figure W, along with emergent secondary figures, remained faithful to their order of appearance and temporal distribution as outlined in the ASAM analysis of Section II. Yet, primary figure W was approached through four distinct variations—W(b), W(c), W’(b), and W(d)—all of which emerged from the single visual element “Woman [b].”

### ***First Intermezzo and Section B***

From a chronological perspective in the compositional process, First Intermezzo begins immediately after the conclusion of Section A, on the downbeat of measure 73. The abrupt transition between the previous section and the intermezzo is articulated through the introduction of primary figure V. Although the set of figures and events that establish First Intermezzo are linked to the visual substance of the “camera lenses” object, V differs from the M and W variations, which emerged from visual substances mapped in ASAM. Instead, V originates from an allosonic relationship with "Polish Poem", the song by Chrystabell and David Lynch featured in the auditory hypotext of Section II.

Specifically, V references the descending diatonic melodic contour of the vocal line from the phrase "shining waves glowing," which occurs approximately 24 seconds into the song. Figure 28 presents “First Intermezzo,” featuring the introduction of primary figure V in mm. 73–75, where the main melodic contour is primarily articulated by the English horn, concluding in the clarinet and viola.

**F First Intermezzo** **G Almost mechanic**

The score includes the following parts and annotations:

- Fl.**: Air [50%] to [100%] tongue ram.
- E. Hn.**: *mf* **V** (highlighted in a blue box).
- B♭ Cl.**: *ppp* **V** (highlighted in a blue box).
- S. Sx.**: *n*
- T. Sx.**: Air [50%] to [100%].
- Bsn.**: *mf* **K** (highlighted in a green box), *p*, *pp*, *mp* **K** (highlighted in a green box).
- Hn.**: Air [100%], practice mute (or any other heavy mute), *n*, *p*.
- B♭ Tpt.**: Air [100%], practice mute (or any other heavy mute), *n*, *p*.
- Tbn.**: practice mute (or any other heavy mute), *n*, *pp*.
- Perc. 1**: *mf* **W(b)** (highlighted in a purple box), *mf* *Ped. sempre*.
- Perc. 2**: (brushes) Snare, *mf*, *mp* **Z(b)** (highlighted in a blue box), slow circular brushing (aways).
- E. Gtr.**: Clean + REV, solo, *mf* **S** (highlighted in a red box), pickup closer to the neck (or humbucker), *gliss.*
- Pno.**: *mf* *Ped. sempre* **W(b)** (highlighted in a purple box).
- Vln. I**: *n*
- Vln. II**: *n*
- Vla.**: con sord. Sul T., *ppp* **V** (highlighted in a blue box), M.S.P.
- Vc.**: *n*
- D.B.**: *pizz.* **K** (highlighted in a green box), *arco* *sfz* **K** (highlighted in a green box), *sfz sim.*

Figure 28: First Intermezzo and the beginning of Section B, alongside their respective musical materials V, K, W(b), Z(b) and S

Additionally, the timbral morphology of V further reinforces the proposed dualism between noise and sound, as its transformations extend from and interact with the surrounding textures. This is particularly explored in the low dynamics of the clarinet and muted viola, as well as the viola's bowing transition from *sul tasto* to *molto sul ponticello*, incorporating quarter-tone inflections (mm. 74-80).

Another figure that emerges in this intermezzo is the initial introduction of secondary figure K, first appearing in the bassoon and double bass with a reduced duration in measure 73. As previously mentioned, this secondary figure plays a significant role in the following sections, contributing to the transition between noise and pitch as the sonorities develop. K is the first figure to arise entirely from the sonic context and necessities of the piece, independent of any visual or sonic substance and without hypotextual referenciation.

Following a pickup gesture in the brass section, Section B begins in measure 81, continuing from the First Intermezzo (Figure 29). This section also introduces another material that emerges without hypotextual referenciation: the accompanied electric guitar solo (labeled S). Like figure K, this soloist passage arises as a complementary idea shaped by the sonic context of the piece. It consists of a limited variation of gestures built upon the pitch collection [D ♭ , E, F, B ♭ ], with the eventual introduction of [D♯] at the end of the section (mm. 81–107).

Alongside the solo, figure W(b) is set in counterpoint with the guitar passage. W(b) follows the principle of variation (referred to as transposition in ASAM) from its original appearance in the piece. W(a) (as seen in Figure 24) is built upon three notes in a triadic relation [E, G#, B], presented in Section A with orchestration for horn, trumpet, and bassoon. W(b) and

its subsequent variations maintain a similar three-note structural principle but substitute the fifth degree of the triad with a passing tone between the fundamental and the major third. With the incorporation of a musical transposition, W(b) is set upon [A, B, C#], as noted. In its disposition, W(b) also follows similar principles of repetition and is orchestrated for piano and vibraphone (without the coin preparation from Section A).

Adding to the polyphonic texture, figure K functions as a third contrapuntal layer in this segment. The bassoon's sextuplet figuration is framed and complemented by punctuations in the double bass, reinforcing its repetition within Section B (introduced on measure 82).

Complementary to this, the transposition of the noise timbral-texture is transferred to the circular brushing sonority on the snare drum (Z(b), starting in measure 81). Although more discreet than the timbral-texture established by the strings in Section A, this sonic material defines the noise environment of Section B. However, it does not yet serve as the final sonic counterpart to the visual substances of "apartment [b]" and "sofa [a']," as initially proposed under material Z(a). In relation to the mapped visual substances, Z(b) also interacts with the reference to the "bed" object, emerging as a point of similarity with the "sofa" objects.

As an additional layer in the noise-pitch relationship, sustained wind blocks enhance the overall polyphonic texture of Section B. Their half-air, half-pitch articulation establishes a complementary role in shaping the envelope and articulation of both the electric guitar solo (S) and figure W(b) (e.g., mm. 88–90 in the saxophones).

## Section C – The “Axxon N”

In terms of the overall sonorities of the piece, Sections C and C’ (mm. 108–130 and mm. 143–219, respectively) introduce the most distinctive structural timbral-textural shift in the musical ideas and orchestration of *XXn No.4*. Before discussing the materials and sonorities of these sections, I first address the motivations behind their conception.

As previously mentioned, Sections C, C’, and D emerged in relation to the “Television” object, as mapped through ASAM. A key factor informing this shift is Lynch’s use of the television within the film, which is not primarily associated with foreshadowing two significant events established at a diegetic level through the television screen—one of them being the “Rabbits” scene that follows in Section III. Although this structural feature was initially considered for the renderization process, it was ultimately not incorporated into the final musical ideas of the scene.

Instead, since my primary focus in the sonic domain involved the “sound vs. noise” dualism, the static/white noise projected onto the television screen became the central reference. Initially presented as a diegetic element, this noise gradually transitions into a transdiegetic effect, ultimately shifting to a non-diegetic layer as a bridge into the *Rabbits* scene.

In parallel with the influence of the television, another intertextual reference in *Inland Empire*, broader than the material analyzed through ASAM, poetically informs the sonority shift in Section C: Axxon N. This cryptic concept is first introduced in the film through the auditory domain, with a narration in the opening credits announcing: “Axxon N—the longest-running radio play in history [...]”. This statement is followed by the continuation of an ominous

drone-like musical texture and sound design. Later, *Axxon N* appears scrawled on doors and walls throughout Nikki/Sue's journey, reinforcing its presence as a structural motif.

In my interpretation, *Axxon N* functions as an articulatory element for major structural shifts, marking the transformation of interconnected proto-narratives into micronarratives. Acting as a structural conjunction, it sometimes reintegrates visual ideas from previous sections—recontextualizing them in new ways—while at other times serving as a cadential visual sign, signaling the closure of certain ideas developed throughout the film. Rather than being an encrypted element detached from the plot, *Axxon N* is embedded in the film's interpretative continuity, linking disparate moments and reinforcing its evolving structural relationships.

Although not directly referencing *Axxon N*, the television—an apparatus within a visual medium that projects future scenes and sequences on its screen—functions as a metatextual allusion to it. Like *Axxon N*, the television establishes narrative ambiguity, distorting time and temporality by exposing the film's materials prior to the formation of proto-storytelling. Both operate as structural conjunctions, bridging different narrative layers while obscuring direct causality. The television's ability to foreshadow events and transition between diegetic levels mirrors *Axxon N*'s function as a liminal marker, influencing the transformation of proto-narratives into micronarratives. In this way, the television reinforces *Axxon N*'s cryptic structuring force, serving as a metatextual commentary on the film's narratological potential.

This correlation between the television and *Axxon N* served as the foundation for establishing a sonic and macro-structural awareness of Section C's role. Although it is difficult to fully articulate the meaning carried by both elements, their structural functions—*Axxon N* as an

articulatory marker and the television as a metatextual device—inform Section C’s shift toward a prominent noise-based timbral texture. This section establishes a sonic behavior in which noise-based materials take the foreground, articulated across the entire ensemble rather than being confined to a specific instrument group or partial combination (at least initially). Furthermore, this intensification over noise sonorities was inspired by the reimagination of the static/white noise on the television screen, which first appears as a diegetic element but is later reintegrated as a non-diegetic layer at the end of *Polish Girl and the Rabbits Segment* in Section II. Figure 29 below presents the orchestration of this macro-timbral texture, established as the sonic identity of Section C.

**H Homogeneous and Continuous.**  
**Like a dense (yet hollow) cloud of sound.**

Fl. *p* Whistle Tone (W.T.)  
 As stable as possible. **X**  
*ppp*

E. Hn.

B♭ Cl. *pp*

S. Sx. Irregularly shaking/crumpling Paper Sheet  
*pp* **Z(p)**

T. Sx. solo *n*

Bsn. Irregularly shaking/crumpling Paper Sheet  
*p* **Z(p)**

Hn.

B♭ Tpt.

Tbn.

Perc. 1 (Vib) arco  
*pp*

Perc. 2 Irregularly shaking/crumpling Paper Sheet  
*p* **Z(p)**

E. Gtr. **DLY + WAH \***  
 L.H.: Scratching/gliss. strings (VI & V) with pick  
 R.H.: Gliss. with metal slide (all strings)  
 Hands asynchronous and apperiodical.  
 Open/closing Wah for every hand movement  
*n* **Z(g')**

Pno.

Vln. I Senza sord. muted strings M.S.P. *pp* **K' [+z]**

Vln. II Senza sord. Sul T. M.S.P. **K'**

Vla. Irregular tapping on the body of the instrument  
*p/mf* **Z(y)**

Vc. hard-press. **Z(q)**  
*mf*

D.B. Tail Piece **Z(y)**  
*f*

\* DELAY-Repeat: 60% | Time: 60%

Figure 29: Beginning of Section C — the establishment of the macro-timbral texture

The core materials and techniques that shape the sonorities proposed by the orchestration above (Figure 30) are labeled Z(q), Z(y), Z(u), Z(g'), Z(p), K', K'+z, and X. These eight materials define the sonic identity of Section C and later Section C'. Variations introduced in Section C' are exemplified later in this chapter in the subsection dedicated to it.

Interplaying in the formation of noise within a drone-like texture, Section C features Z(q), which designates the overpressure bowing technique for the cello. In Section C', this material is transferred to the viola. Z(y) introduces a percussive element outside the percussion set—an irregular tapping on the body of the viola. In Section C', this technique is transferred to the tenor saxophone, realized through irregular key clicks. Z(u) establishes a sustained undefined sound by bowing the tailpiece, producing an opaque sonority embedded with subtle noise characteristics. A variation of this material appears in the Second Intermezzo between Sections C and C', where it is expanded to include the other bowed string instruments of the ensemble.

Z(g') emerges as an expansion of the noise timbre of the electric guitar, originally produced by scratching the jack around the jack input. In its variation, the initial noise-based sound is transformed into a timbral texture combining a Delay pedal and Wah pedal, along with an asynchronous and aperiodic interplay between scratching/glissing the strings with a pick (right hand) and glissing a metal slide (left hand). This material's variations persist through Section D, ultimately closing these segments' hypotextual relationship with Section II.

Among the noise-based techniques and materials, Z(p) is the most distinctive, as its sound source is not produced by the performers' instruments. Instead, it is created using a sheet of paper (standard grammage, such as letter paper), shaken or crumpled to enhance the noise aspect of the macro-timbral texture. In Section C, this material is performed by the soprano saxophone,

bassoon, and percussion 2. In Section C', its performance is retained in the soprano saxophone part and extended to the brass section.

As mentioned at the end of 5.4.1, K' and K'(z) are variations of K. Established in the violins, K' expands the pitch/sound collections from K, with its sonorities emerging from a pattern of four harmonic positions (with occasional alterations). K'(z) serves as its counterpart, maintaining the same fingering pattern but shifting the harmonic positions to muted strings.

Material X is initially associated with the flute's whistle-tone technique. However, as Sections C and C' unfold, its primary variations (X' and X'') transition from a linear sonority (as required in measure 113) into a gestural figure. Further details on this transformation are discussed in the subsection dedicated to Section C'.

In relation to the continuity of the visual hypotext, the repetition of primary figure W as "Woman [b]" in Section C is established in the tenor saxophone, where it is stretched out, and the last two notes of the sequence [A, B, C#] are lowered by a quarter tone, interacting with the established sonority (W(c)). Complementary to the overall texture of the section, long-tone outliers are primarily assigned to the clarinet and bowed vibraphone. W(c) appears only once in the section, without repetitions (figure 30).

W(c)

T. Sx.

T. Sx.

Figure 30: Primary figure W(c) as presented in the Tenor Saxophone (transposed)

### Second Intermezzo

The Second Intermezzo (mm. 136–142) is the only section of *XXn No. 4* that did not emerge from an ASAM reference. This passage serves three purposes. Firstly, it functions as a structural resource, interrupting the macro-timbral texture established in Section C and rearticulating a reinterpretation of similar materials in the following Section C'. Secondly, as a compositional strategy, it anticipates the use of strings in Section E, where the violins and viola articulate variations of primary figure W.

Thirdly, from a poetic perspective, I interpret this formal articulation as a metaphorical commentary on the unfolding compositional process itself, as it is the only material and musical idea that emerged independently from the direct context of TMC. However, it does not abandon the “noise vs. sound” dualism in its sonorities, maintaining its connection to the aesthetic dimension of the piece.

Yet, this intermezzo also behaves almost as a hyperfigure—a stretched gesture articulated through the string section over seven measures, emerging, framed, and integrating the sonorities of  $Z(u)$  across each instrument within the hypergesture (Figure 31).

**I Second Intermezzo**

The musical score for the Second Intermezzo (measures 136-142) is presented for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The score includes various performance techniques and dynamic markings. Key annotations include:

- Vln. I:** Tail Piece (measures 136-137), M.S.P. (measure 138),  $Z''(u)$  (measures 138-142),  $pp$  (measures 138-140),  $n$  (measures 141-142).
- Vln. II:** Sul T. (measures 136-137),  $Z'(u)$  (measures 136-137),  $n$  (measures 138-140),  $p$  (measures 141-142),  $ppp$  (measures 141-142),  $n$  (measures 141-142).
- Vla.:** Tail Piece (measures 136-137), Sul T. (measures 136-137),  $n$  (measures 138-140),  $p$  (measures 141-142),  $pp$  (measures 141-142),  $p$  (measures 141-142),  $n$  (measures 141-142).
- Vc.:** Sul T. (measures 136-137), M.S.P. III (measures 138-139),  $p$  (measures 138-140),  $pp$  (measures 141-142), Tail Piece (measures 141-142),  $Z'''(u)$  (measures 141-142).
- D.B.:**  $Z'''(u)$  (measures 141-142).

Figure 31: Second Intermezzo (mm. 136–142)

### Section C'

From an analytical perspective, Section C' is divided into two parts. The first concerns the reintegration of the timbral-texture established in Section C and the sonic events occurring

between measures 143 and 203. The second consists of a transitional passage spanning measures 204 to 219. In the first part, the return of the structural timbral-textural environment from Section C is primarily conceived through its sectional variation, employing four of the eight originally introduced noise-based materials:  $Z'(g')$ ,  $Z'(q)$ ,  $Z'(p)$ , and  $Z'(y')$ , alongside outliers that support the drone-based sonic environment.

Although similar in material, the overall sonic outcome shifts in terms of spatial perception, particularly due to the electric guitar material  $Z'(g')$  (introduced in measure 146). While maintaining the same settings and hand patterns as its previous variation, it incorporates an additional delay pedal with parameters set to wet 100% / dry 0% and decay 100%, adding resonance to the overall sonic environment and enhancing a temporal-spatial warping effect within Section C'.

Further contributing to this spatial-temporal sonic shift is the additional layer of noise generated by the paper sheet handling ( $Z'(p)$ )—now with lesser intensity, indicated in the score as “*calmly*”—which is distributed across the brass section alongside the alto saxophone part, as mentioned in 5.4.2.2. Additionally, in the reconfiguration of these Z-prime materials, the overpressure bowing technique ( $Z'(q)$ ) is assigned to the viola, extending throughout the first part of Section C'. Furthermore,  $Z'(y')$  (introduced on mm.153) involves the reintegration of the percussive sounds originally performed on the viola, now reinterpreted as a variation on the key clicks of the tenor saxophone (figure 32).



While the Z materials maintain similar functions as in C' from the previous sectional variation, the role of material X is shifted from a timbral-based approach to a musical figure. The first stage of this transformation occurs in X' (mm. 146–152), where the whistle-tone technique transitions from a state of intentional stability (in X) to one of instability, explored through the slow scanning of overtones within the fundamental fingering position. From there, this subtle change in the whistle-tone technique anticipates the sequence of gestures on the piccolo that establishes X'' (mm. 161-163), alluding to its contours as derived from the overtone scanning process in X' (figure 33).

Figure 33: Transformation of material X to X''

Another material reintegrated in Section C' is the prime variation of V. Retaining its original instrumentation in the English horn, V' (mm.153-161) serves as a revisitation of the same allosonic sample from Chrystabell and David Lynch's "Polish Poem," but transposed down a semitone. Additionally, the noise-based sonic frame initially introduced in V by the flute and tenor saxophone is recontextualized in the clarinet.

V' is followed by the presentation of W'(b). Maintaining the co-instrumental relationship of W(b) in Section B, W'(b) is established in the piano and crotales, which double the pitch set [A, B, C#] an octave above. Complementary to this, the vibraphone embellishes the figure. From a transtextual perspective, this marks the first and only instance in the piece where two musical materials—originating from both the visual and sonic hypotexts—converge structurally, mirroring the context in which the substances that give rise to V' and W' are established in the film (figure 34).

In Section II, labeled as "*The Polish Girl and the Rabbits*" sequence from *Inland Empire*, "Woman [b]"—a character often associated with "The Lost Girl"—is seen sitting on a bed, undressed and crying. In this scene, within the sonic domain, Lynch shifts from the previously established ominous drone-like material to introduce "Polish Poem." This sonic transition alters the perceptual space of the scene, reinforcing its emotional and narrative ambiguity. The musical material of "Polish Poem"—characterized by ambiguous major-minor harmonies, sustained tones, a slow tempo, and Chrystabell's breathy vocal quality—recalls Lynch's established approach to music as both an emotive and structural device in his films. Rather than merely accompanying the scene, the song's harmonic and textural qualities mediate the audience's perception of the character's emotional state.

Although not intended as an allusion to the film's emotional charge, the close disposition of V' and W'(b) in *XXn No.4* was deliberately crafted to overlay both sonic and visual hypotexts, referencing their original overlapping structural positions in the Lost Girl scene (Section II) of *Inland Empire*, as well as the auditory medium through "*Polish Poem*." Yet, the emotional charge of the audiovisual is dissolved throughout the renderization process.

The image displays musical notation for three instruments: E. Hn., Perc. 1, Perc. 2, and Pno. The E. Hn. part features a long melodic line starting with a *p* dynamic, marked with a *gliss.* and a triplet. The Perc. 1 part includes a vibraphone line with a triplet and *p* dynamic, and a Crotales line with a triplet and *p* dynamic. The Pno. part has a triplet and *mp* dynamic, with the instruction *Ped. sempre*.

Figure 34: Prime variations of figures V' and W'(b), independent of the full orchestration setup

Regarding the second part of Section C', the passage begins with the repetition of the “Woman [b]” material through W(b'), maintaining its characteristic pitch set [A, B, C#], but now articulated in the brass section and embellished by the vibraphone, soprano saxophone, and violins (figure 35). This section serves as a formal articulation, acting as a bridge to Section D. Emerging from the sustained decay in the brass, alongside outliers, the transitional sequence concludes with a pick-up material, structured as a counterpoint passage in the piano, vibraphone, and crotales (marked as R, mm. 213–218).

## W(b')

The image displays a musical score for Figure 35, divided into two parts. The left part, labeled 'W(b')', shows the primary figure across various instruments: S. Sax., T. Sax., Bsn., Hn., B♭ Tpt., Tbn., Perc. I, Crt., E.Gtr., Pno., Vln. I, and Vln. II. The right part, labeled 'R', shows the pick-up material for Perc. I, Crt., and Pno. The score includes dynamic markings such as *mf*, *p*, *mp*, and *mf<sub>sub</sub>*, as well as performance instructions like *Con sord.*, *gliss.*, and *Sost. Ped.*. The notation includes various musical symbols like slurs, accents, and dynamic hairpins.

Figure 35: Primary figure W(b') and the pick-up material R

## Section D

In relation to the visual substances derived from the ASAM output, Section D corresponds to the appearance of static/white noise, which first emerges as a diegetic element on

the television screen before expanding into a non-diegetic effect, ultimately occupying the entire visual domain at the end of Section II.

When referencing the Lost Girl scene (Section II) in the film, this transition also reflects a directionality of tension-building, shaped by the way visual events unfold on-screen. The sequence progresses from the Lost Girl (“woman [b]”) sitting and crying, to the foreseen events of the film appearing within the diegetic layer of the television, culminating in the transformation of static/white noise into a non-diegetic transitory element that leads into the next scene.

Drawing from this directionality within the visual substances of the scene, and also emerging from a compositional necessity in *XXn No.4*, Section D establishes a passage of tension-building, alluding to the culmination of a sonic substance with structural functions analogous to the static/white noise in the audiovisual passage.

Thus, through a musical reinterpretation of the sonorities evoked by figures K, W, and M, figure J (along with its explored variations) emerges as a motivic element, driving the unfolding of polyphonic texture across the ensemble, first appearing in the soprano saxophone at measure 221 (figure 36). The build-up of tension in this section is reinforced by the reintegration of material Z”(g’) on the electric guitar. In contrast to its previous variations, Z”(g’) undergoes a transformation in its timbral-textural elements, replacing the metal slide and pick with a sock (or another fabric) ball in the right hand, while muting the strings with the left hand.

In terms of pedal settings, Z”(g’) retains its Delay and Reverb setup, omits the Wah pedal, and introduces Overdrive, enhancing the dynamic directionality of the material. Additionally, controlled feedback, generated by directing the guitar’s pickups toward the amplifier, serves as a transition element, culminating in the transitional material that leads into

and establishes the macro-texture Z(z) (mm. 234–250, Figure 37), marking the conclusion of the development of materials derived from Section II as a hypotext.

The image shows a musical score for four instruments: Piccolo (Picc.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Saxophone (S. Sax.). The score is in 2/4 time and features a key signature of one flat. The primary figure J is highlighted in yellow boxes across the staves. The variations are labeled as follows:

- J(p)**: Piccolo, measures 234-235, marked *f* with a slur and a '5' above it.
- J(o)**: Oboe, measures 234-235, marked *f* with a slur and a '5' above it.
- J(s)**: Saxophone, measures 234-235, marked *mf* with a slur and a '5' above it.

Other dynamics include *p* for the B♭ Clarinet and *mp* for the Oboe and Saxophone in later measures.

Figure 36: Primary figure J and its initial variations

The image displays a complex musical score for a large ensemble. The score is organized into two main sections, **M** and **Z''(g')**, which are highlighted with colored boxes. Section **M**, titled "A dense and alive wall of sound" and labeled **Z(z)**, spans measures 272 to 374. It features a dense texture of woodwinds (Piccolo, Oboe, Bass Clarinet, Saxophones, Bassoon, Horns, Trumpets, Trombones) and strings (Violins I & II, Viola, Violoncello, Double Bass). Dynamics range from *p* to *ff*. Section **Z''(g')** spans measures 375 to 400 and includes Electric Guitar, Percussion, Piano, and additional string parts. Dynamics range from *ppp* to *f*. The score includes various performance instructions such as "Air [50%]", "Feedback only", "Switch-off", and "M.S.P.". The overall structure is a dense, multi-layered composition.

Figure 37: Macro-Texture  $Z(z)$  alongside material  $Z''(g')$

### Renderization of Section III and IV: Section E and *Cadenza*

Following the ASAM output, Section III introduces, for the first time in the analyzed content of *The Polish Girl and the Rabbits* segment, an interaction between two "Woman" characters on-screen, both dressed in rabbit costumes. This scene also reintegrates the "Man"

figure, who appears wearing the same rabbit costume, reinforcing a structural parallel between the three characters.

For the rendering process of Section E, the variations of the musical figures associated with these three characters were considered in establishing its sonorities. However, "Woman [c]" and "Woman [d]" did not produce significant alterations in the intervallic and rhythmic relationships of the W figures. Instead, W(b') preserved the diatonic relation [A, B, C#] of W(b) while being transposed to [F, G, A], and W(a') reinstated the original gestural relation of W(a) within the same pitch set [G#, B, E]. Both of these W variations in Section E are realized on the strings, with W(b'') on the viola and W(a') on the violins, incorporating noise-based techniques such as *molto sul ponticello* and tremolos, particularly in W(a') (figure 39).

Following the ASAM output, where both Woman figures are already present in the apartment before the rabbit-masked male character enters "apartment [c]" through the door, the musical sequence in Section E mirrors this structure. A repetition sequence of both W(b'') and W(a') is first established before the reintroduction of primary figure M, appearing as its prime variation M(a') (mm. 253–275).

Similar to W(a'), M(a') preserves the rhythmic and intervallic relations of its previous variation. In fact, as a result of *concision*, M(a')—from visual substance "Man [b]"—maintains the exact rhythmic and intervallic relationships as M(a), but with reduced instrumentation, being realized solely on the piano and vibraphone throughout Section E.

Alongside these three primary figures, Z(f) functions as the noise-based timbral-textural element that accompanies the unfolding of the M and W variations within this musical section (figure 39). Beyond reinforcing the transposition of the environment and sofa materials

preserved throughout the piece, Z(f) also introduces an additional intertextual allusion through its sonorities. Derived from the sounds of the ratchet,<sup>98</sup> this Z variation not only extends the continuity of a transformed noise-based timbral texture into Section E, but also subtly evokes the sounds of a film projector (mm.257-294).

The image displays musical notation for three instruments: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The Vln. I and Vln. II parts are marked with dynamics *mp* and *pp*, and include the instruction "flautato". The Vla. part is marked with *sfz p* and includes the instruction "Sul T.". A purple box highlights the first two staves, with the label "W(a')". A second purple box highlights the Viola staff, with the label "W(b'')". To the right, the score for Vibraphone Perc. I and Piano (Pno.) is shown, with the Vibraphone marked *mf* and the Piano marked *mf* with a fermata over a chord. A purple label "M(a')" is placed above the Vibraphone staff.

Figure 38: Primary figures W(b''), W(a'), and M (a') in Section E.

The image shows a musical staff for a Ratchet in 2/4 time. The notation includes a quarter rest, a quarter note, and a half note. The half note is marked with a circled 'X' and the dynamic "*p*". The label "Z(f)" is written in blue above the staff, and "Ratchet" is written above the first measure.

Figure 39: Noise material Z(f).

<sup>98</sup> After experimenting with the sonorities of the ratchet during rehearsals before the premiere of *XXn No.4*, I found that its sound did not fully align with the sonic context I had envisioned for the section. Consequently, the percussion instrument was replaced with an old manual eggbeater/hand mixer, thrifted from a local antique store in Atlanta (GA). Its sound retains textural similarities to the ratchet, but with a softer dynamic and a more metallic quality, better integrating into the overall sonority of the piece.

Emerging among the outliers, the introduction of Section IV is prepared toward the end of Section E (from measure 292), as its visual substance, "Man [c]," is rendered into an expanded and extended sonority derived from the original M material. This transformation redefines the original pitch set, interweaving an extension of the primary figure's rhythmic patterns while expanding its intervallic relationships through an interplay within the instrument's register range, culminating in a *cadenza-like* passage on the bass clarinet (mm. 295-309, figure 40).

In this passage, I chose to abandon the sonic reference associated with the renderization of the timbral textures established for the apartments and sofas' visual substances, reintroducing it in the subsequent musical section. This decision was made from a musical perspective, as I found it to be more fitting in terms of compositional priorities and aesthetic preferences.

Bass Clarinet

292 *mf*

295 *ff*

300 *poco dim.*

309 *mp*

**Q** Cadenza **M(b)**  
Agressive.  
Energetic.

loosing some energy

Figure 40: Bass Clarinet Cadenza—based on Primary Figure M, Labeled M(b).

## Renderization of Section V: Section F and the Abandoning of a Returning Idea

Section F marks the final section of *XXn No. 4* and is based on the renderization of Section V, as mapped through ASAM. This concluding musical section is divided into three complementary parts: the first spanning measures 311–324, the second from 325–336, and the third from 337 to 356 (the final measure of the piece).

Section F comprises four musical materials. Following the ASAM mapping, the renderization of elements was structured around two characters, “Man [c]” and “Man [d],” alongside the sectional variations of the apartment environment and its sofa (“apartment [d]” and “sofa [a’]”). Regarding the characters, the variations of the primary figure M resulted in M(c) and M(c’). Meanwhile, the environment-sofa material, initially introduced in the strings, now abandons the timbral-textural layering of different bowing positions and techniques established in Z(a) (measure 1). Instead, it adopts a uniform bow position under *molto sul ponticello*, marking the variation as Z(a’) (beginning at measure 311, figure 41).

Although not previously discussed in this dissertation due to its secondary structural role (and its lack of emergence as a figure directly derived from the ASAM output), material T”—which first appeared in the First Intermezzo (in the bassoon part, mm. 75–80) and had its first prime variation at the end of Section C (on the electric guitar and crotales, mm. 191–199)—constitutes the fourth material of this section (figure 41).

The image shows a page of a musical score for Section F, measures 320-329. The score is arranged in two systems. The left system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (B. Cl., T. Cl.), Saxophones (S. Sax., T. Sax.), Horns (Hn.), Trumpets (B♭ Tpt., Tbn.), Percussion 1 (Perc. I), Percussion 2 (Perc. 2), Electric Guitar (E.Gtr.), Piano (Pno.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The right system includes parts for Piccolo (Picc.), Oboe (Ob.), Bassoon (B. Cl.), Saxophones (S. Sax., T. Sax.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B♭ Tpt., Tbn.), Percussion 1 (Perc. I), Crotales (Crt.), Electric Guitar (E.Gtr.), Piano (Pno.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key annotations and markings include:

- A blue box around the string section (Vln. I, Vln. II, Vla., Vc., D.B.) with the label "Z(a)".
- An orange box around the Percussion 1 and 2 parts with the label "T''" and "Crotales".
- Dynamic markings: *pp* (pianissimo), *p* (piano), and *n* (normal).
- Performance instructions: "Air [50%]" and "Air [100%]" with arrows indicating changes in articulation.
- Measure numbers 320 and 329 are marked at the beginning of the first and last staves in each system.

Figure 41: First page of Section F

In the structural distribution, Z(a') establishes the beginning of Section F and persists throughout its three parts. Marking the transition between the first and second parts, T'' functions as a structural articulation material, reintegrating its sonorities—this time projected as a primary layer in its passage (mm. 316–322). Following Section V's ASAM map alongside the visual interaction of both characters in the film, M(c) and M(c') are used to establish a soloist counterpoint passage between the piano and the vibraphone (figure 42). This musical relationship between the two instruments, cultivated throughout the piece among their orchestrations of the primary figures of M and W, and eventual outliers, are established on this second part of Section F.

As part of the “Polish Girl and the Rabbits Sequence” and analyzed through ASAM, the initial segment of *Inland Empire* concludes with a return as a prime variation of Section IV (the male rabbit alone in “apartment [d]”). While considering a return to a previous musical idea established in the bass clarinet *cadenza*, I ultimately decided that Section IV' did not align with the musical goals of *XXn No. 4*. As a result, it was omitted from the renderization process, along with its implied impact on the piece's sonorities.

However, expanding on the ideas developed in the second part of Section F, I opted to revisit the sonorities of M(c) on the piano in the last part of the section (M'(c), figure 43). While this does not constitute a return to a previous sectional sonic identity, its relationship with the visual hypotext remains present. This is achieved by maintaining the structural concept of a soloistic M material—though not a direct variation of M(b) (the bass clarinet passage), it still aims to evoke a soloistic moment for an instrument, following the same figure of origin, M.

**S Delicate, almost fragil. In dialog**

The score is for a piece titled "S Delicate, almost fragil. In dialog". It features a vocal line and an orchestral accompaniment. The orchestral parts include Piccolo, Oboe, Bassoon, Clarinet, Saxophone, Trumpet, Trombone, Percussion, and Piano. The piano part has a complex counterpoint passage with two sections highlighted in pink boxes and labeled "M(c)" and "M(c')". The vocal part has lyrics "delicate!" and "fragil!".

Figure 42: Fragment of M (c) and M(c') counterpoint passage.

The image shows a close-up of the piano part from Figure 42. It is a final solo for M'(c). The music is in 4/4 time and features a complex rhythmic pattern with many sixteenth notes. The first measure is marked with a pink "M'(c)" and the number "337". The second measure is marked "(muted)". The piano part is written in a grand staff.

Figure 43: Fragment of M'(c) final solo.

## 5.5 Post-Compositional Observations and Other Emergent Transtextualities

### The Metatextual Hypertext

After completing the composition process and reflecting on the reconstruction of the compositional steps in *XXn No.4 (or: No Half-truths Towards the Trance-incident Empire)*, one of the first aspects that stood out was the difference in approach, shaped by a more personal connection with the hypotext material and a deeper familiarity with the source material.

While *tK<sup>2</sup> (ou: cenas I/O)* followed a more systematic approach to TMC, adhering closely to the ASAM output and establishing clearer relationships between audiovisual segmentation and sonic transformation, its application in *XXn No.4* extended beyond these initial constraints. In *tK<sup>2</sup>*, the use of sonic elements was more explicitly tied to punctual intertextual relations, emphasizing a direct engagement with the structural framework of TMC.

Conversely, in *XXn No.4*, the metamodel was expanded to explore transtextuality not only as a method for structuring sonic materials but also as a means of unveiling the potentialities of sonic renderization beyond the pre-established boundaries of the original system. This shift reflects the conceptual range that TMC can encompass, while also demonstrating its flexibility as a compositional tool—not only for establishing structured audiovisual-to-musical correspondences but also for expanding the interpretative space of transtextuality within a sonic domain.

From another perspective, *XXn No.4*, in most of its material development, was ultimately guided by musical judgment rather than a fixed determination of musical structure based solely

on the visual references of ASAM. In other words, in *XXn No.4*, the musical materials shaped the form, rather than being constrained within a predetermined structural framework. This reinforces the core function of TMC—not as a rigid system dictating compositional outcomes, but as a tool for abstraction and transformation, providing a flexible framework that allows the sonic domain to evolve beyond its initial references while maintaining a structured transtextual relationship with its audiovisual hypotexts. This relationship is not solely engaged with the temporal structures of its visual sources but rather with their structural and perceptual potentialities as materials for musical composition.

Yet, in observing the divergence that emerged between *XXn No.4* and its source hypotext, I recognize that this outcome was not only a result of the autonomy granted to the unfolding of musical materials outside the ASAM output, but also a consequence of the direct engagement with the content of the film as a primary source of reference.

From a transtextual perspective, ASAM functions as a hypertext of the audiovisual source, and the final musical outcome, in relation to the original source, is effectively a hypertext of a hypertext. I believe that this multilayered engagement—with both the primary hypotext (the film) and the secondary hypotext (the ASAM output)—allowed deviations to occur, sometimes even at an unconscious level. As a result, the emerging musical hypertext functions as a metatext—not merely an allusive work, but rather an independent manifestation of its source, one that remains intrinsically connected to its origin while extending (sometimes far) beyond it.

## Intertextuality in the Paratext

Beyond the structural and hypertextual relationships explored in *XXn No.4*, additional transtextual elements emerged throughout the compositional process, particularly in the naming of the piece itself. Established during the composition process, the title *XXn No.4* (or: *No Half-truths Towards the Trance-incidental Empire*), like *tK<sup>2</sup>*, carries references to its source hypotext in its meaning. As an intertextual paratext, the name *XXn No.4* functions as an anagram of Axxon N, reinforcing its connection to Lynch's film while transforming it into an abstracted musical reference. Its co-title, *No Half-truths Towards the Trance-incidental Empire*, reinterprets Lynch's *Inland Empire*, which itself alludes to the Hollywood territory where parts of the film's plot unfold, as well as its Portuguese translation, *Império dos Sonhos* (*Dreams' Empire*).

From this playful reimagining of both titles, the word "Inland" (suggesting "In-land"—as from within) and the dreamlike connotations of the Portuguese translation converged in the creation of the imaginary term "Trance-incidental"—a product of bilingual interplay and conceptual fusion. This linguistic transformation not only extends the transtextual scope of the piece but also exemplifies how paratextual elements contribute to the interpretative layers of TMC, framing the composition within its expanded transtextual network.

## 6. CONCLUSIONS

### 6.1 TMC Practice: Achievements and Limitations

After composing *tK<sup>2</sup> (ou: Cenas I/O)* and *XXn No.4 (or: No Half-truths Towards the Trance-incident Empire)*, several achievements and limitations emerged in the application of the Transtextual Metamodel of Composition (TMC) as a compositional tool.

Starting with the achievements, TMC's structural flexibility allowed for broad sonic reinterpretation and imaginative exploration throughout my compositional process, extending beyond the ASAM output, which remained essential to the conception of both musical works explored in this dissertation. While the musical outcomes presented here exhibit certain sonic limitations and similarities, these are primarily shaped by my own technical and aesthetic references, as well as my personal limitations as a composer.

However, from a broader perspective, by prioritizing structural relationships over aesthetic prescriptions, TMC enables composers to engage with a wide range of sonic possibilities without being confined to a specific style or set of techniques. This openness fosters greater adaptability in compositional practice, making TMC a tool for those seeking to extract, transform, and recontextualize structural elements from audiovisual materials. Since the auditory domain—the sonic hypotext—can be reinterpreted in multiple ways, the model relies on the

composer's creativity to shape sonic outcomes flexibly. Moreover, composers may even choose to abandon the auditory hypotext entirely, focusing instead on the interplay between the visual structures of the visual hypotext and independently developed musical materials.

Within TMC, the Audiovisual Segmentation Analytical Model (ASAM) also functions as an exercise to enhance a composer's analytical skills beyond sound-related studies, fostering a broader abstract perception of structure and form in other temporal arts. Fundamentally, ASAM serves as a pedagogical tool for developing temporal and structural awareness, which can later inform and shape compositional approaches beyond TMC.

Regarding the limitations of TMC, while the metamodel provides a structural framework, it does not dictate specific aesthetic directions nor offer an extensive set of predefined compositional techniques. As a result, TMC is not a self-sufficient compositional system but rather a framework that requires the composer's prior familiarity with diverse methods and techniques. Without an external compositional palette to draw from, the model alone does not fully support the conception of musical sonorities, nor does it provide a concise, objective approach to engaging with sonic hypotexts. Consequently, TMC is not a foundational methodology for composition but rather a complementary tool that integrates into a broader compositional practice rather than replacing other technical approaches.

## **6.2 Transtextual Model of Composition in Broader Relations with Transtextuality**

Among the transtextual relations referenced within the practice of TMC, whether operating within the metamodel's framework or diverging from it, most of the relationships

observed in the two works explored in this dissertation fall within an intertextual engagement with the sonic and visual hypotexts of the audiovisual source. Through the application of the metamodel, the transformative process that unfolds in the renderization and reconfiguration of an audiovisual medium into sound inherently produces a metatextual dimension. This is expressed through the composer's selective decisions—what is retained, altered, or discarded from the primary hypotext—embedding a commentary on the source material within the new composition. In this way, the transformation process itself becomes an act of interpretation, where the composer's choices shape the final musical work as a metatextual discourse.

Eventually, paratextuality emerges in relation to the process. In the case of my compositional outcomes, the titles of the pieces introduce an additional paratextual layer that also evokes intertextual references of their own. If the audiovisual source is familiar to the listener, these paratexts could establish elucidative bridges that mediate the experience of the musical hypertext, reinforcing the interpretative process. At the same time, they preserve an element of discovery, allowing the search for connections with the audiovisual hypotext to remain a possibility within the multiple interpretative layers of the piece.

However, beyond these more tangible transtextualities, I propose another possible relationship between the process and the musical outcome within the transtextual outcomes of TMC. As a structurally based process, if TMC were to be widely adopted among composers, it could result in the formation of an architext of its own. This architextual dimension would align with what Genette describes as architextuality—an overarching set of structural procedures that establishes a broader collection of works sharing similar formal principles, regardless of their individual aesthetic differences.

It is not far-fetched to imagine that, by following a similar procedural framework for the development of musical works—where compositions emerge as derivative hypertexts of audiovisual hypotexts—TMC could generate a recognizable compositional approach. Even if each resulting work differs in its aesthetic approach to sonority, the underlying process itself could become a subject of architextual observation, particularly through an analysis that reconstructs the shared methodologies embedded in the compositional process.

Nevertheless, beyond these more tangible transtextualities, I propose another possible relationship between the process and the musical outcome within the transtextual outcomes of TMC. As a structurally based process, if TMC were to be widely adopted among composers, it could result in the formation of an architext of its own. This architextual dimension would align with what Genette describes as architextuality—an overarching set of structural procedures that establishes a broader collection of works sharing similar formal principles, regardless of their individual aesthetic differences.

Alongside such eventual outcome, this potential emergence of an architext finds an unexpected parallel in Genette's debates on autobiography, which also operates within a recognizable architextual classification. While autobiographies differ in style, thematic focus, and narrative technique, they share a common structural principle: the transformation of lived experience into a narrative form. The autobiographical text is not a direct replication of reality, but a structured reconfiguration of events, shaped by selection, omission, and sequencing—decisions that ultimately define how a life is rendered into text.<sup>99</sup>

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<sup>99</sup> Anita Kasabova, "New Autobiographical Writing: Li Na's *My Life*," *Proceedings of the World Congress of the International Association for Semiotic Studies (IASS/AIS)*, Sofia, Bulgaria, 2014, accessed March 3, 2025

Similarly, compositions emerging from TMC do not simply transcribe audiovisual materials into music; they undergo a process of abstraction and transformation, guided by structural principles rather than direct sonic or aesthetic correspondences. Just as autobiography navigates the tension between factuality and narrativization, TMC compositions exist in the space between the audiovisual hypotext and its musical reinterpretation. While the source material remains a reference point, the final work is shaped by selective retention, omission, and restructuring, resulting in a composition that is both structurally bound to its hypotext and autonomous as a musical entity.

Nonetheless, a more fitting comparison might be with autofiction, a literary genre that blends autobiographical material with fictionalization, playing with the boundaries of self-representation and invention.<sup>100</sup> Autofiction differs from traditional autobiography by intentionally distorting, fragmenting, or reinterpreting personal experience, sometimes to the extent that the reader cannot distinguish between fact and fiction.<sup>101</sup> This duality closely resembles how TMC compositions do not seek to recreate their audiovisual source material with fidelity, but instead render it through transformation, reinterpretation, and structural abstraction, shaped by the composer's engagement with the hypotext. Just as autofiction maintains a referential link to real events while reshaping them into a new narrative form, TMC

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<sup>100</sup> These comparisons draw upon the expanded conceptualizations of autofiction as articulated by Philippe Gasparini (2008). In contrast to Serge Doubrovsky's original term, Gasparini broadens the definition, viewing autofiction as a narrative strategy rather than a strict autobiographical mode. He emphasizes structural play, intertextuality, and narrative instability, allowing autofiction to extend beyond self-representation to textual and formal experimentation, blurring fiction and reality at a meta-textual level rather than just in self-narrative. This expanded framework aligns with TMC's approach, which does not merely reference its audiovisual hypotexts but reconfigures them into new musical compositions, engaging in a transformative process that parallels the dynamics of autofiction. Philippe Gasparini, *Autofiction: Une aventure du langage* (Paris: Seuil, 2008).

<sup>101</sup> Alexandra Effe and Arnaud Schmitt, "Autofiction, Emotions, and Humour: A Playfully Serious Affective Mode," *Life Writing* 19 (2022): 1–11.

compositions retain structural and procedural traces of their audiovisual hypotexts while generating new sonic realities.

In this sense, TMC's architextual potential aligns with both autobiography and autofiction. Like autobiography, it operates within a structured system of derivation; like autofiction, it actively engages in transformation and recontextualization, blurring the boundaries between reference and invention. Even if the resulting works differ in their sonic or expressive identities, the underlying processual architecture remains a defining characteristic, situating them within a broader architextual category.

### **6.3 Possible Pathways for Further Explorations**

From the conception of TMC as a compositional tool, one potential contribution to composer training is its implementation as a pedagogical resource. The metamodel could assist in the development of a composer's poetic and aesthetic framework, while also serving as a strategic tool for student composers of various backgrounds and skill levels. Moreover, although TMC is fundamentally a process of transforming audiovisual materials into music, ASAM could also be explored as a pedagogical exercise to help students develop a deeper understanding of form and structure in time-based art forms. Additionally, ASAM could serve as a strategic tool for literary creation and interpretation, offering an approach based on structural relations beyond narratological pathways.

Furthermore, it remains unclear whether TMC's limitations stem from its current focus on proto- or micronarratives as the primary audiovisual formats for analysis. Since other

narrative forms, such as storytelling, have not yet been explored within TMC, it is uncertain how ASAM would function in those contexts. If applied to different narrative structures, ASAM might yield alternative structural outcomes, which could either enrich the compositional process by introducing new possibilities or impose constraints by limiting certain forms of structural abstraction.

Yet to be explored, the compositional process of *tK<sup>2</sup>* and *XXn No.4* revealed the possibility of inverting the renderization order of the metamodel's procedure, potentially adapting it into a model for audiovisual composition. If the musical outcomes were examined through a segmentation process—one more aligned with ASAM than Hasty's approach—the resulting structural mapping diagram could serve as a hypotext for a new layer of hypertext. This could lead to the establishment of a recursive system, where musical and audiovisual compositions emerge from a continuous feedback loop between structured segmentation and recontextualization. For now, however, this remains speculative.

## **6.4 Final Thoughts**

The exploration of TMC throughout this dissertation has highlighted its potential as both a compositional framework and a pedagogical tool, offering a structured yet open-ended approach to transforming audiovisual materials into music. While its application has proven effective in engaging with proto- and micronarratives, questions remain regarding its adaptability to broader narrative structures, presenting opportunities for future research and refinement.

TMC does not dictate aesthetic directionality but instead provides a methodological lens for engaging with structure across artistic disciplines. Its value lies not in prescribing outcomes but in facilitating new ways of thinking about transtextuality, composition, and creative abstraction. Whether as a tool for composition, analysis, or pedagogy, its true potential will unfold through continued exploration, adaptation, and application beyond its initial conception.

This dissertation did not aim to exhaustively define all possible uses of the proposed metamodel, but rather to establish a foundation upon which future composers can build, adapt, and refine according to their specific needs and stylistic directions.

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## **APPENDICES**

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# tK<sup>2</sup> (ou: Cenas I/O)

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for Tenor Saxophone, Percussion,  
Violin, and Double Bass

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Francisco Carodso de Araujo

tK<sup>2</sup> (ou: Cenas I/O)

for Tenor Saxophone,  
Percussion,  
Violin,  
Double Bass

October, 2024 - January, 2025

Athens, Georgia - USA

Francisco Cardoso de Araujo

# Percussion

KEYBOARDS\*:

(\*2 Bows)

Vibraphone\*\*

(\*\*with, *light metal chain*, and a *string with metal tags*)

Glockenspiel,

Marimba,

Carotales,

Tubular Bells

ACCESSORIES

Kick drum

Mark tree

This piece has a modular structural setting, allowing performers the flexibility to rearrange the order of the miniatures as they see fit.

However, for those who prefer not to modify the sequence, here is a pre-defined structural setting for the pieces:

RHtB

BpSD

EyZFlt

BpsD'

EyZFlt'

Bt&Jr

Bt&Jr'

EyZFlt''

RHtB'

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## Performance Notes

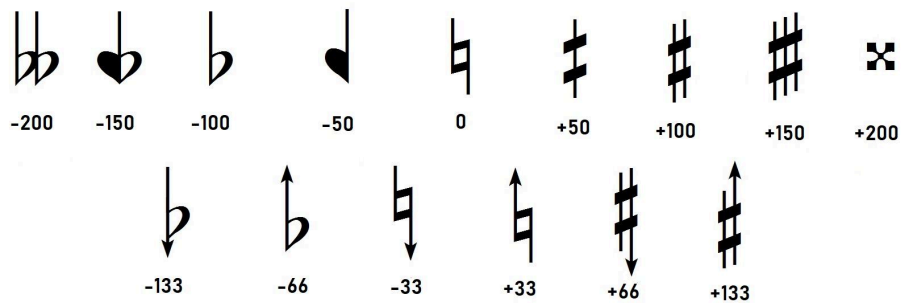
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### All Instruments (GENERAL)

Microtonal Accidents Notation:

In this piece, you will find intervallic relations of **quarter tones** and **sixth tones**. The chart below brings a map of the used notation alongside its intonations in cents ( $\phi$ ).



**System 1:**

- Tenor Sax:**  $\text{♩} = 60$ . Dynamics: *mf*, *mf*, *p subito*. Includes a trill (T) and a triplet of eighth notes.
- Vibraphone (prepared):** Dynamics: *mf*. Includes instructions: "1: soft yarn", "2: soft", "3: soft", "4: hard". Performance instruction: "Place String with Metal Tags on White Keys".
- Percussion:** Includes "[kick drum]". Dynamics: *p*, *f*.
- Violin:** Dynamics: *sf ppp subito*, *mp*, *pp*, *mf*, *mfpp*, *sf*, *n*, *mf*. Includes "M.s.P.", "gliss.", and "II".
- Double Bass:** Dynamics: *f*, *pp sempre*. Includes "pizz.", "III", "II", and "circ. bowing (Slow)".

**System 2:**

- T. Sx.:** Dynamics: *f*, *p*. Includes a trill (T) and "(ord.)".
- Vib.:** Dynamics: *f*, *p*. Includes a triplet of eighth notes and "Place Light Chain on White and Black Keys (keep String with Tags on White Keys)".
- Perc.:** Dynamics: *f*, *p*.
- Vln.:** Dynamics: *f*. Includes "II" and a triplet of eighth notes.
- D.B.:** Dynamics: *f*. Includes "pizz.".

II

T. Sx.

Vib.

Perc.

Vln.

D.B.

Mute  
Overpress.  
- 3 -

**fff**

18

T. Sx.

Vib.

Perc.

Vln.

D.B.

air sound (66%)

**mf**

**f**

(to brushes) Remove Chain and String

Extremely light, using long bows as much as possible, changing from *tasto* to *ponticello* in almost every rearticulation (as circular bowing). Always Legato.

IV III II II

**p subito**

21

T. Sx.

Vib.

Perc.

Vln.

D.B.

L.H.: brush  
R.H.: brush

*n*

*f*

3

*p*

24

T. Sx.

Vib.

Perc.

Vln.

D.B.

*n*

(to pitch)

(pitch)

27

T. Sx.

Vib.

Perc.

Vln.

D.B.

31

T. Sx.

Vib.

Perc.

Vln.

D.B.

Musical score for measures 35-38, featuring five staves: T. Sx., Vib., Perc., Vln., and D.B.

- T. Sx. (Tenor Saxophone):** Treble clef, measures 35-38. Rests in all measures.
- Vib. (Vibraphone):** Treble clef, measures 35-38. Rests in all measures.
- Perc. (Percussion):** Percussion clef, measures 35-38. Rests in all measures.
- Vln. (Violin):** Treble clef, measures 35-38. Measure 35: sixteenth-note runs. Measure 36: eighth-note runs. Measure 37: eighth-note runs. Measure 38: quarter-note runs.
- D.B. (Double Bass):** Bass clef, measures 35-38. Measure 35: quarter note with asterisk. Measure 36: quarter note with asterisk. Measure 37: quarter note with asterisk. Measure 38: quarter note with asterisk.

# BpSD

Francisco Cardoso de Araujo  
(Athens, 2025)

♩ = 60

slap (ord.) Air [100%]

ord. (ord.) Air [100%] (sim.)

Tenor Sax

Marimba

Violin

Double Bass

4

T. Sx.

Mrb.

Vln.

D.B.

Air [50%] ord.

ord. bowing b.c.l. Sul P. ord. bowing

9

T. Sx.

Mrb.

Vln.

D.B.

*p*

*mp*

*sfz*

*p*

13

T. Sx.

Mrb.

Vln.

D.B.

*mp*

*al niente*

*al niente*

♩ = 60

Tenor Sax

Crotales

Violin  
quasi-Recitativo

Double Bass

(senza vib.)

I II IV

*mf* *p* *f*

hard-press. ord.

(arco) pizz.

4

Sul P.

vib. molto

(senza vib.)

III

*pp* *mf* *p* *dim. al niente*

Air [50%]

10

T. Sx.

*n* *p* *n*

10

arco

Crt.

*n* *p* *n*

10

M.S.P.

Vln.

*n* *p* *n*

D.B.

# BpSD'

Francisco Cardoso de Araujo  
(Athens, 2025)

**Tenor Sax**  $\text{♩} = 60$  *Air [100%]* *ord.* *Air [100%]* *(sim.)*

**Marimba** *mf cresc. poco a poco*

**Violin** *M.S.P.* *f* 10 5 5

**Double Bass** *Sul P.* *ff*

**T. Sx.** 3

**Mrb.** 3

**Vln.** 3 9 10 9

**D.B.** *(sim.)*

The musical score consists of four staves: T. Sx. (Tenor Saxophone), Mrb. (Maracas), Vln. (Violin), and D.B. (Double Bass). The piece is in 3/4 time and begins with a key signature of one flat (Bb). The T. Sx. part starts with a sixteenth-note triplet and continues with a melodic line. The Mrb. part features a rhythmic accompaniment with a *ff* dynamic marking and a *p* dynamic marking. The Vln. part includes a sixteenth-note triplet and a second ending marked with a double bar line and a fermata. The D.B. part has a melodic line with a *pp subito* dynamic marking and a *Sul T.* instruction. The score concludes with a *dim. al niente* instruction.

T. Sx.

Mrb.

Vln.

D.B.

*ff*

*p*

*pp subito*

*Sul T.*

*dim. al niente*

# EyZFlt'

$\text{♩} = 60$   
**Delicate**

Tenor Sax

Crotales

Violin

Double Bass

*pp*

*mfp*

(ord)

Circ. bowing

Detailed description: This system contains the first four staves of the score. The Tenor Sax staff begins with a quarter rest, followed by a half note G#4, a half note E5, and a half note D5, all tied across the first two measures. In the third measure, there is a quarter note C5, a quarter note B4, and a quarter note A4, with a '5' below the C5. The fourth measure has a quarter note G4. The fifth measure has a quarter note F4, and the sixth measure has a quarter note E4. The final measure contains a triplet of eighth notes: D4, C4, and B3. The Crotales staff is empty. The Violin staff is empty. The Double Bass staff starts with a quarter rest, followed by a half note G2, a half note E2, and a half note D2, all tied across the first two measures. In the third measure, there is a quarter note C2, a quarter note B1, and a quarter note A1, with a '5' below the C2. The fourth measure has a quarter note G1. The fifth measure has a quarter note F1, and the sixth measure has a quarter note E1. The final measure contains a triplet of eighth notes: D1, C1, and B0.

T. Sx.

D.B.

*mf* *p subito*

*pp*

ord.

M.S.P.

ord.

*mf*

*p*

*pp*

Detailed description: This system contains the fifth and sixth staves. The Tenor Sax staff starts with a quarter rest, followed by a half note G#4, a half note E5, and a half note D5, all tied across the first two measures. In the third measure, there is a quarter note C5, a quarter note B4, and a quarter note A4, with a '5' below the C5. The fourth measure has a quarter note G4. The fifth measure has a quarter note F4, and the sixth measure has a quarter note E4. The final measure contains a triplet of eighth notes: D4, C4, and B3. The Double Bass staff starts with a quarter rest, followed by a half note G2, a half note E2, and a half note D2, all tied across the first two measures. In the third measure, there is a quarter note C2, a quarter note B1, and a quarter note A1, with a '5' below the C2. The fourth measure has a quarter note G1. The fifth measure has a quarter note F1, and the sixth measure has a quarter note E1. The final measure contains a triplet of eighth notes: D1, C1, and B0.

T. Sx.

D.B.

*sfz*

*mf*

*p*

*mf*

*p*

T

Air [50%]

M.S.P.

Detailed description: This system contains the seventh and eighth staves. The Tenor Sax staff starts with a quarter rest, followed by a half note G#4, a half note E5, and a half note D5, all tied across the first two measures. In the third measure, there is a quarter note C5, a quarter note B4, and a quarter note A4, with a '5' below the C5. The fourth measure has a quarter note G4. The fifth measure has a quarter note F4, and the sixth measure has a quarter note E4. The final measure contains a triplet of eighth notes: D4, C4, and B3. The Double Bass staff starts with a quarter rest, followed by a half note G2, a half note E2, and a half note D2, all tied across the first two measures. In the third measure, there is a quarter note C2, a quarter note B1, and a quarter note A1, with a '5' below the C2. The fourth measure has a quarter note G1. The fifth measure has a quarter note F1, and the sixth measure has a quarter note E1. The final measure contains a triplet of eighth notes: D1, C1, and B0.

12

T. Sax. *pp*

Crt. arco arco *n* *p* *n*

Vln. M.S.P. *n* *p* *n*

D.B. *pp*

Detailed description: This musical score is for measures 12 through 15 of a piece in 4/4 time. It features four staves: T. Sax., Crt., Vln., and D.B. The T. Sax. staff begins at measure 12 with a *pp* dynamic and a half note G4. The Crt. staff has rests in measures 12-14 and enters in measure 15 with a half note G4, marked *arco* and *arco*, with a dynamic contour of *n* *p* *n*. The Vln. staff has rests in measures 12-14 and enters in measure 15 with a half note G4, marked *M.S.P.* and *n* *p* *n*. The D.B. staff has rests in measures 12-14 and enters in measure 15 with a half note G2, marked *pp*. A fermata is placed over the final notes in all parts at the end of measure 15.

# Bt&Jr

Francisco Cardoso de Araujo  
(Athens, 2025)

Calm ♩ = 48 Air [66%]

Tenor Sax

Crotales  
Glockenspiel

Percussion

Violin

Double Bass

*ppp* *mp*

*mf* *pp* *p*

*mf*

Overpress. (ord.) circ. bowing (slow)

sul T

8

T. Sx.

Crt.  
Glock.

Perc.

Vln.

D.B.

*pp*

*pp*

*p*

*p*

*pp*

(slap)

[Crot.] [Glock.]

[Mark tree]

L.V.

sul T

circ. bowing (faster)

pizz.

16

T. Sx.

16

Crt. Glock.

[Glock.]

[Crot.]

*pp* *s*

L.V.

16

Perc.

*pp*

L.V.

16

Vln.

*n*

16

D.B.

Detailed description: This musical score page contains five staves for measures 16 through 20. The top staff is for Tenor Saxophone (T. Sx.), showing a melodic line starting in measure 16 with a '+' sign below the first note. The second staff is for Cymbal and Glockenspiel (Crt. Glock.), with a Glockenspiel part starting in measure 17 marked '[Glock.]' and a Crotchet part marked '[Crot.]'. The third staff is for Percussion (Perc.), featuring a cymbal roll starting in measure 17 marked '*pp*' and a snare drum part marked '*pp*' in measure 19. The fourth staff is for Violin (Vln.), with a long melodic line spanning measures 16-19, marked '*n*' in measure 19. The bottom staff is for Double Bass (D.B.), mirroring the Tenor Saxophone part. The score concludes in measure 20 with a repeat sign.

$\text{♩} = 48$   
smorzando  
+ air [33%]

Tenor Sax

*/oo/* (as in *no*) → */i/* (as in *he*) → */oo/*  
*n* ————— *quasi f* ————— *p*

Tubular Bells

Percussion

Violin

pizz.  
sempre  
*p*

Double Bass

7

T. Sx.

*tr* (+ keyclick)  
air [100%]  
*pp*

7

T.B.

7

Perc.

7

Vln.

*pp*

circ. bowing (slow)

7

D.B.

*mfp*

Musical score for five instruments: T. Sax., T.B., Perc., Vln., and D.B. The score is divided into five measures. Measure 10 is marked at the beginning of each staff. The T. Sax. part features a melodic line with a triplet of eighth notes in the second measure. The T.B. part has a melodic line starting in the third measure with a *p* dynamic and a triplet of eighth notes. The Perc. part includes a [Mark Tree] instruction and a *pp* dynamic with a wavy line in the fourth measure. The Vln. part has a melodic line starting in the second measure. The D.B. part features a long, sustained line with a *n* dynamic and a hairpin symbol in the fourth measure.

# EyZFlt''

♩ = 60  
quasi-Recitativo

Tenor Sax

Marimba

Violin

Double Bass

T. Sx.

Air [50%]

pp

3

ord.

T. Sx.

Air [90%]

f sub

n

p

3

3

T. Sx.

18

T. Sx.

18 arco

Mrb.

*n* *p* *n*

18 M.S.P.

Vln.

*n* *p* *n*

M.S.P.

D.B.

*n* *p* *n*

Detailed description: This is a page of a musical score for four instruments: T. Sx. (Trumpet in E-flat), Mrb. (Maracas), Vln. (Violin), and D.B. (Double Bass). The score begins at measure 18. The T. Sx. part has a single note on the staff. The Mrb. part has two notes, with the instruction 'arco' above them. The Vln. part has two notes, with 'M.S.P.' (Molto Sostenuto Piano) above them. The D.B. part has two notes, with 'M.S.P.' above them. Dynamic markings are present: 'n' (pianissimo) at the start and end of phrases, and 'p' (piano) in the middle. Slurs connect the notes in the Mrb., Vln., and D.B. parts.

# RHtB'

Francisco Cardoso de Araujo  
(Athens, 2025)

♩ = 60

Tenor Sax

Glockenspiel  
Vibraphone

Violin

Double Bass

*sfz* *mp*

*p* *mf*

Extremely light. Using long bows as much as possible. Changing from *tasto* to *ponticello* in almost every rearticulation (as circular bowing). Always Legato.

*mf* (always)

*sfz*<sup>5</sup> *mp*

T. Sx.

Glk.

Vib.

Vln.

D.B.

*p*

(L.V.)

(L.V.)

L.V. pizz.

*f*

6

T. Sx.

Glk.

Vib.

Vln.

D.B.

arco  
Sul P.

ord.

*f*

*sfz*

*mp*

*p*

*mp*

*n*

*p*

*sfz*<sup>5</sup>

9

T. Sx.

Glk.

Vib.

Vln.

D.B.

Sul P.

*n*

*p*

*p*

12

T. Sx.

Glk.

Vib.

Vln.

D.B.

*sfz* *mp*

*p* *mp*

*f* *mf* *p*

ord. > (arco)

Sul T.

15

T. Sx.

Glk.

Vib.

Vln.

D.B.

*fp* *sfz* *mp*

*mp*

(sim.) slow gliss. on string III

ord. > pizz.

*pp* *sfz*<sup>5</sup>

18

T. Sx.

Glk.

Vib.

Vln.

D.B.

*pp*

(Sul T.)

slow gliss. on string III

21

T. Sx.

Glk.

Vib.

Vln.

D.B.

M.S.P.

M.S.P.

*sfz*

pizz.

24

T. Sx. *sfz* *f* Air [100%]

Glk. *mp*

Vib. *mp*

Vln. (as before) III IV # II I *mf* Sul T. III *p*

D.B. (arco) *sfz*<sup>5</sup>

27

T. Sx. *p*

Glk. [to Crotales]

Vib.

Vln. (Sul T.) Sul P.

D.B.

30

T. Sx. Air [100%]  
*mf*

30

Glk. Crotales  
*p*

Vib. (Vib.)

30

Vln. over-press.  
*f*

D.B. Tail Piece  
*"f"*

---

**XXn No.4:**

**(or: No Half-truths Towards the  
Trance-incidenta Empire)**

---

for large ensemble

---

Francisco Carodso de Araujo

for the Atlanta Contemporary Music Collective

---

XXn No.4: (or: No Half-truths Towards the Trance-incidental Empire)

for Large Ensemble;  
18 musicians

October, 2024 - January, 2025

Curitiba, Paraná - Brazil / Athens, Georgia - USA

Francisco Cardoso de Araujo

## **Instrumentation**

1. Flute (Piccolo)
1. Oboe (English Horn)
1. Clarinet in Bb (Bass Clarinet)
1. Soprano Saxophone (Paper Sheet\*)
1. Tenor Saxophone (Baritone Saxophone)
  1. Bassoon (Paper Sheet\*)
  1. Horn in F (Paper Sheet\*)
1. Trumpet in Bb (Paper Sheet\*)
1. Trombone (Paper Sheet\*)
2. Percussion
1. Electric Guitar
1. Piano
2. Violin
1. Viola
1. Cello
1. Doublebass

(\*Regular Letter paper sheet or of similar grammage. For performance)

## **Percussions**

PERCUSSION I

1. Vibraphone\*

(\*with 1 *bow* and 7 *medium size coins*)

1. Vibra Slap

1. Cowbell

PERCUSSION II

1. Glockenspiel

1. Crotales or Chromatic Saucer Bells set

1. Concert Snare Drum

1. Kick Drum (pedal operated)

1. China Cymbal (16" or 18")

1. Ocean Drum

1. Rainstick

1. Triangle

1. Trine

1. Ratchet

1. Paper Sheet (*Letter* or of similar grammage)

---

**Electric Guitar**

PEDALS

1. Overdrive (or Fuzz)

1. Delay

1. Reverb

1. Wah-Wah

ACCESSORIES

1. Pick

1. Metal Slide

1. Sock (or Soft Fabric) Ball

---

**Brass**

MUTES

Harmon Mute (Tpt.)

Straight Mute (Tpt; Hrn; Tbn.)

Practice Mute or any other heavy mute (Tpt; Hrn; Tbn.)

**Program Note**

XXn No.4 (or: No Half-truths Towards the Trance-incidental Empire) was written after David Lynch's *Inland Empire*. It respects in its essence the structures of the events on the screen of the first eight minutes (*circa*) of the film, or as I like to call it: "the Polish and the Rabbits prelude." The temporality of its events, however, are bent to fit the musical purposes of this work. As a sonic reimagination and recreation over its structures, this piece reflects as a distorted imagery, the shapes and sounds of the sequence of uncomplete, fragmented, and dreamy proto-narratives which compound Lynch's introduction on *Inland Empire* story(ies). Yet, this music is no Ode or Elegy to it. It only seeks Axxon N.

(F.C.A.  
January 22, 2025)

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### Performance Notes

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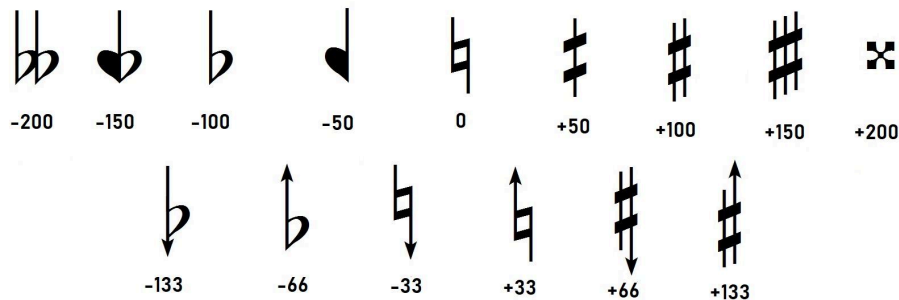


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### All Instruments (GENERAL)

Microtonal Accidents Notation:

In this piece, you will find intervallic relations of **quarter tones** and **sixth tones**. The chart below brings a map of the used notation alongside its intonations in cents ( $\phi$ ).



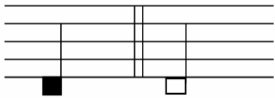
### Winds (Woodwinds and Brass)

## GENERAL:

Air [50%]

*or*

Air [100%]



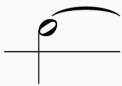
### Airy/Air Sound:

The squared or rectangular notehead indicates that the note must be produced alongside air sound, creating a mix between pitch and airflow, or solely air sound flowing through the instrument's tube, depending on the indicated percentage. [50%] represents a balanced blend of air and pitch, while [100%] indicates the production of only air sound.

Irregularly shaking/  
crumpling Paper Sheet

*or*

*Calmly.* Irregularly shaking/  
crumpling Paper Sheet



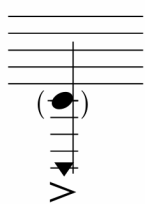
### Irregularly shaking/crumpling Paper Sheet:

In this piece, in addition to performing on their regular instruments, the **Soprano Saxophone, Bassoon, Trumpet, Horn, and Trombone** are also required to use a standard letter-sized paper sheet (preferably). The performers must create noise by shaking and crumpling the paper, integrating these sounds into the texture as specified in sections **H** and **J**.

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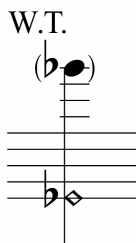
## Woodwinds

### FLUTE



#### Tongue Ram:

The notehead in parentheses indicates the fingered position/fundamental. The upside down triangle notehead below it indicates the resulting pitch (ideally a minor-seventh below the fundamental).



#### Whistle Tone (**W.T.**):

The diamond-shaped notehead indicates the fingered position (fundamental), while the upper note specifies the intended harmonic. Produced with minimal air pressure, a slow, high airstream, and a relaxed embouchure to let the harmonic emerge.

Also for this piece, whistle tones will blend with the fundamental pitch from which they are produced, gradually altering the pitches within the harmonic series of the fundamental's pitch position. Thus, **W.T. (random) + fundamental [50%/50%]** indicates a slow scanning of whistle tone harmonics alongside the fundamental pitch.

W.T. (*random*) + fundamental [50%/50%].  
 Unstable. Slowly changing harmonics

*pp*

SAXOPHONE

Irregular  
 keyclicks,  
*Calmly*

Key Clicks:

Whitouth air running through the instrument. **X** noteheads alongside **arpeggio** signs means a single and/or multiple appagiated key clicks performed aperiodically and asynchronously. Adding to the context of the proposed texture in section J.

BASSOON

Multiphonic:

There is only one multiphonic in this piece, indicated by its fingering position. To produce it, the **embouchure must be loosened**

**Brass**

GENERAL:

(H)  
 (S)

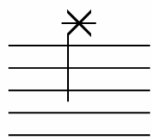
Mutes:

For the mutes, **H (inside circle)** stands for Harmon Mute, **S** for Straight Mute, and **P** for Practice Mute

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### All Strings (Bowed, E. Guitar and Piano)

GENERAL:



Muted String:

An **X** notehead indicates gently mid-pressing the string to produce a muted sound. For piano, the left hand should mute the indicated string(s) as specified.

---

### Bowed Strings

GENERAL:

Bowing Technique:

**Lateral Bowing** - Horizontal bowing motion along the given strings

**Circular Bowing** - Circular motion bowing across the given strings

**Hard Press.** - Applying strong bow pressure against the string to achieve a balanced mix of pitch and noise. Interruptions in sound continuity are expected during performance.

**Over Press.** - Applying excessive bow pressure against the string to produce a predominantly noisy sound, with little to no recognizable pitch.

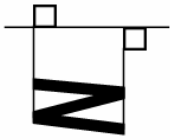
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Bowing Positions:

**M.S.P** - *Molto Sul Ponticello*

**Tail piece** - Bowing on the tail piece

VIOLA



Tapping::

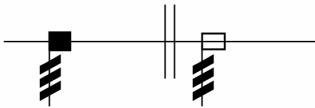
Square noteheads indicate an irregular tapping on the body of the instrument.

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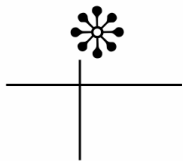
## Electric Guitar

NOTATION:

**H** stands for Hamer-on



Square noteheads indicate scraping the guitar jack around the input jack plate to produce noise. A tremolo is also requested, as notated, to enhance the effect.



In rehearsal letter **M**, asterisk notehead indicated switching-off amp, abruptly cutting off the feedback sounds generated in the section.



Vertical rectangular nothead Indicates playing across or alongside all strings and is associated with the use of the three techniques/accessories listed below.

ACCESSORIES AND THEIR USE:

**Pick:**

A pick is required for both regular performance and for **scraping the strings** as indicated and described in the score at section/rehearsal letter **H**

**Metal Slide:**

A metal slide is required for *glissandi* along multiple strings, also described/indicated in the score at section/rehearsal letters **H**

**Sock/Soft Fabric Ball:**

A sock or soft fabric ball is required for performing **tremolos** across multiple strings. Described in the score at section/rehearsal letter **L**

**CONTROLLED FEEDBACK**

At the end of section **L**, controlled feedback should be created by directing the guitar's pickups toward the amplifier while adjusting the angle. Experiment with the distance between the guitar and the amp to control the feedback level. The closer the guitar is to the amp, the more likely feedback will occur. However, any other method that proves more efficient in achieving controlled feedback may also be considered. The performer must aim for the indicated dynamics for the controlled feedback in rehearsal letter/section **M**

**PEDAL SETTINGS:****Overdrive/Fuzz:**

The overdrive and fuzz settings are to be chosen by the performer, though they should remain controlled and not excessively intense.

**Reverb:**

The reverb pedal as assigned in rehearsal letter/section **G** starts with a preset position of:

[Wet/Dry - 50%/ Decay - 50%]

In rehearsal letter/section **J**, it changes to:

[Wet - 100%/ Decay - 100%]

In rehearsal letter/section **L**, it changes to:

[Wet - 100%/ Decay - 50%]

## Delay:

For the delay pedal, throughout the piece:

[Wet/Dry - 50%]

For section/rehearsal letter **H** and **J**:

[Repeat - 60%| Time - 60%]

For section/rehearsal letter **L**:

[Repeat - 75%| Time - 25%]

## Wah-Wah:

Used as recommended in section/rehearsal letter **H**

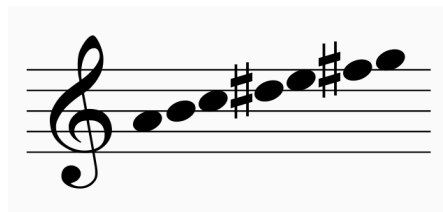
*All settings are also available on the full score and electric guitar part as they appers*

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## Percussion

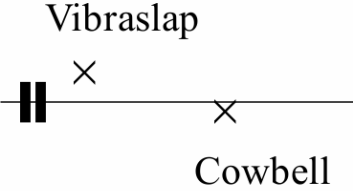
### PERCUSSION I

For Percussion I, a **bow** is required for the vibraphone, along with **seven (7)** mid-size **coins** to be placed (each) as indicated on the specified keys below. If necessary, use tape to gently secure the edges of the coins to the instrument's keys, ensuring they can still bounce and resonate.



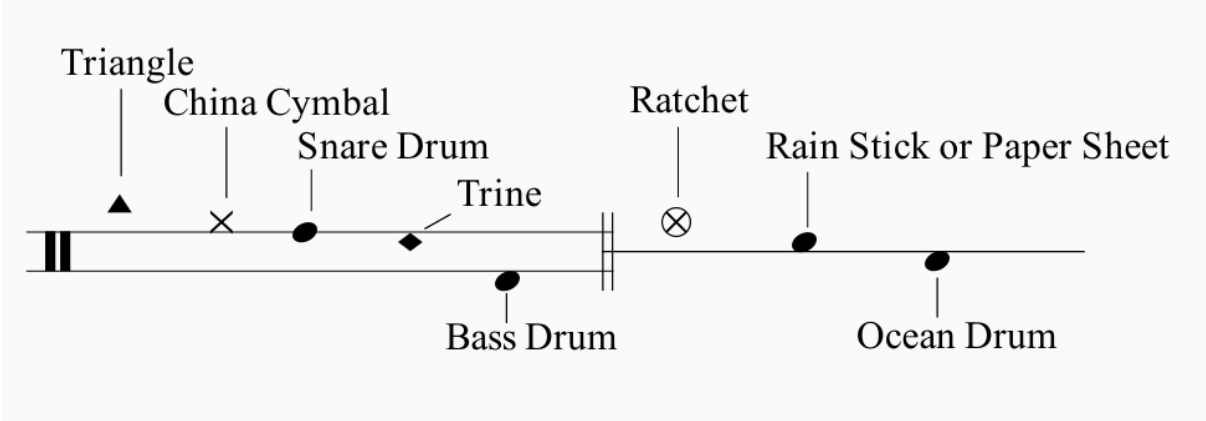
The Vibraphone starts the piece with the coin preparation. The removal of the coins is also indicated on the score.

Besides the regular treble clef for **vibraphone**, unpitched percussion for Percussion I is notated as follows:



PERCUSSION II

For percussion II, the regular treble clef for Crotales and Glockenspiel, unpitched percussion for Percussion II is notated as follows:





**B** Air [50%] ord.

Fl. *pp* *mf* *p sub* *mf*

Ob. *p* *pp* *mf* *p* *p*

B♭ Cl. *pp* *mf* *pp sub* *p sub* *mf*

S. Sx. Air [100%] *pp* *mf* *n* *p*

T. Sx. *pp* (*pp*) *p*

Bsn. *pp* *p*

Hn. Air [100%] *pp* *mf sub* *p sub* *gliss.*

B♭ Tpt. (H) harmon mute *pp* *pp* *mf sub* *p* (H)

Tbn. *pp* *p sub*

Perc. 1 (*mf*)

Perc. 2 Rain Stick *n* *f* *n* *mf* *p* *n* *f*

E.Gtr. plug-in jack *mf* unplug jack

Pno. (*mf*)

Vln. I

Vln. II

Vla.

Vc.

D.B. ord. over-press. *f* *p sub* *mf* *p* ord. Sul P. M.S.P.

**C** Air [50%] ord.

FL. *mf* *pp* *mf* *p<sub>sub</sub>* *mp*

Ob. *pp* *mf* *p* *p* *mp*

B♭ Cl. *pp* *p<sub>sub</sub>* *p*

S. Sx. Air [100%] *pp* *mf* *n* *p* *mp*

T. Sx. *pp* *p<sub>sub</sub>* *n* *p*

Bsn. *mp* *p*

Hn. Air [100%] *mf* *mp* *pp*

B♭ Tpt. *mp* *n* *mf* *mp* *p* *n* <sup>(H)</sup>

Tbn. *mf* *p*

Perc. 1 *mf*

Perc. 2 *n* *mf* *p*

E.Gtr. plug-in jack *mf*

Pno. *(mf)* *5*

Vln. I

Vln. II

Vla.

Vc.

D.B. *n* *f* *p<sub>sub</sub>* *mf* *p*

ord. over-press. ord. Sul P.

D

Fl. *p* *mf* *p<sub>sub</sub>* *f<sub>sub</sub>* *mf<sub>sub</sub>* ord.

Ob. *p* *mf* *p* *mf* *p* *mf*

B♭ Cl. *mp* *mf* *p*

S. Sax. *pp* *mf<sub>p</sub>* *f* *mp* Air [100%]

T. Sax. *mf<sub>p</sub>* *f* *mf<sub>sub</sub>* *mf*

Bsn. (multiphonic) *pp* *f* *mf*

Hn. *n* *mf* *p* *mf* *n*

B♭ Tpt. *mp* *n* *mf* Senza sord. Air [100%] (H)

Tbn. *p* *mf*

Perc. 1 *f* *f*

Perc. 2 [to Trine] Triangle Trine Kick drum *mf* *p* *f* *p*

E.Gtr. *f* *mf* *f* *mf*

Pno. *f* *f*

Vln. I

Vln. II

Vla.

Vc.

D.B. *mf* *f* *p<sub>sub</sub>* *mf* *p<sub>sub</sub>* *f* *p<sub>sub</sub>* *mf* over-press. ord. Sul P. Sul P.

45

Fl. *p* *cresc.*

Ob. *mp* *mf* *p*

B♭ Cl. *mf* *p*

S. Sax. *p* *cresc.*

T. Sax. *mp*

Bsn.

45

Hn. *mf* *p* *mf*

B♭ Tpt. *mp* *mf*

Tbn. *p* *f* *p* *cresc.*

Perc. 1

Perc. 2 [to Ocean Drum] Ocean Drum *p*

E.Gtr. unplug jack

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. *p* *III* *ff<sub>sub</sub>* *f* *III* *pp<sub>sub</sub>* *n* *cresc.*

**E** Suddenly static, distant

Fl. *f*

Ob. *f* [to English Horn] English Horn

B♭ Cl.

S. Sax. *f*

T. Sax. *f*

Bsn. *f*

Hn. *f*

B♭ Tpt. *f*

Tbn. *f*

Perc. 1 remove coins from Vib.

Perc. 2 [To Snare Drum]

E.Gtr. solo

Pno.

Vln. I

Vln. II

Vla. *f*

Vc. *f*

D.B. *f*

**F First Intermezzo** **G Almost mechanic**

Air [50%] → [100%] tongue ram

Fl. *n* *p*

E. Hn. *mf* *gliss.*

B♭ Cl. *ppp* *n*

S. Sx.

T. Sx. Air [50%] *n* *p* → [100%]

Bsn. *mf* *p* *pp* *mp*

Hn. Air [100%] practice mute (or any other havy mute) *n* *p* *n*

B♭ Tpt. Air [100%] practice mute (or any other havy mute) *n* *p* *n*

Tbn. practice mute (or any other havy mute) *n* *pp* *n*

Perc. 1 (brushes) *mf* *Ped. sempre* slow circular brushing (aways) *mp*

Perc. 2 Snare *mf*

E.Gr. Clean + REV solo *mf* *gliss.* pickup closer to the neck (or humbucker)

Pno. *mf* *Ped. sempre*

Vln. I

Vln. II

Vla. con sord. Sul T. *ppp* → M.S.P.

Vc.

D.B. *pizz.* *arco* *sfz* *sfz sim.*



92 Air [50%]

Fl. *pp*

E. Hn.

B♭ Cl. *pp*

S. Sx. *pp*

T. Sx. *pp*

Bsn. 6

Hn. *p (pp)* *n*

B♭ Tpt. *p (pp)* *n*

Tbn. *pp (ppp)* *n*

Perc. 1

Perc. 2

E.Gtr.

Pno.

Vln. I *con sord.* *pp*

Vln. II *con sord.* *pp*

Vla.

Vc.

D.B. 3



**H** Homogeneous and Continuous.  
Like a dense (yet hollow) cloud of sound.

Whistle Tone (W.T.)  
As stable as possible.

FL. *p* *ppp*

E. Hn.

B $\flat$  Cl. *pp*

S. Sx. Irregularly shaking/crumpling Paper Sheet *pp*

T. Sx. Irregularly shaking/crumpling Paper Sheet *p* solo "n"

Bsn. *p*

Hn.

B $\flat$  Tpt.

Tbn.

Perc. 1 (Vib.) arco *pp*

Perc. 2 Irregularly shaking/crumpling Paper Sheet *p*

E.Gtr. *DLY + WAH \**  
L.H.: Scratching/gliss. strings (VI & V) with pick  
R.H.: Gliss. with metal slide (all strings)  
Hands asynchronous and aperiodical  
Open/closing Wah for every hand movement  
"n" *p*

Pno.

Vln. I Senza sord. muted strings M.S.P. *pp*

Vln. II Senza sord. Sul T. *pp* M.S.P.

Vla. Irregular tapping on the body of the instrument *p / mf*

Vc. hard-press. *mf*

D.B. Tail Piece *f*

\* DELAY- Repeat: 60% | Time: 60%

117

Fl.

E. Hn.

B♭ Cl.

S. Sax.

T. Sax.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

E.Gtr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

W.T.

Air [50%]

*mp*

*dim.*

Sul T.

M.S.P.

Sul T.

M.S.P.

Detailed description: This page of a musical score covers measures 117 to 124. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part begins with a melodic line in measure 117, marked with a breath mark 'Air [50%]' and a dynamic of *mp*. The Woodwind section (E. Hn., B♭ Cl., S. Sax., T. Sax., Bsn.) provides harmonic support with sustained notes and some melodic fragments. The Percussion section (Perc. 1, Perc. 2) plays a steady, rhythmic pattern. The Electric Guitar (E.Gtr.) has a melodic line with a tremolo effect. The Piano (Pno.) is mostly silent. The Violin section (Vln. I, Vln. II) features 'Sul T.' (sul tasto) markings and 'M.S.P.' (Messa di Sopra) passages. The Viola (Vla.), Cello (Vc.), and Double Bass (D.B.) parts provide a solid harmonic and rhythmic foundation.

I Second Intermezzo

130 (TACET)

Fl.

E. Hn.

B $\flat$  Cl.

S. Sx.

T. Sx.

Bsn.

[to Bassoon]

130 (TACET)

Hn.

B $\flat$  Tpt.

Tbn.

130 (TACET)

Perc. 1

130 (TACET)

Perc. 2

130 (TACET)

E.Gtr.

130 (TACET)

Pno.

130 (TACET)

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tail Piece

M.S.P.

*p*

*pp*

*ppp*

*n*

Sul T.

Sul P. II

Sul P.

Tail Piece

Sul T.

M.S.P. III

Tail Piece

# J As if in the distance

W.T. (random) + fundamental [50%/50%].  
Unstable. Slowly changing harmonics.

Fl. *pp* [to Piccolo]

E. Hn. *p* *gliss.*

B♭ Cl. *p* Air [50%]

S. Sx. *pp* *Calmly. Irregularly shaking/crumpling Paper Sheet.*

T. Sx. *p* *Irregular keyclicks. Calmly.*

Bsn. *pp*

Hn. [to Paper Sheet]

B♭ Tpt. [to Paper Sheet]

Tbn. *pp* *Calmly. Irregularly shaking/crumpling Paper Sheet.*

Perc. 1

Perc. 2 [to Crotales]

E.Gtr. *pp* *DLY + REV + WAH\*\* same as before, but slower*

Pno.

Vln. I *pp* *Sul T.* *Sul P.* *Sul T.*

Vln. II

Vla. *mp* *hard-press. (sempre)*

Vc. *pp* *Sul T.*

D.B. *pp* *Sul T.* *(Sul T.)* *M.S.P.*

155

Piccolo \*\*\*

Fl.

E. Hn.

B♭ Cl. (ord.) [100%]

S. Sax.

T. Sax.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

E.Gtr.

Pno.

Vln. I gliss. p

Vln. II

Vla.

Vc.

D.B.

\*\*\* 32th septuplet (7:4) in 48 bpm = regular 32th in 42 bpm

Picc. *pp* *p* *pp*

E. Hn. *pp* *mp*

B♭ Cl. *mp*

S. Sx.

T. Sx.

Bsn.

Hn. *Calmly. Irregularly shaking/crumpling Paper Sheet.*

B♭ Tpt. *Calmly. Irregularly shaking/crumpling Paper Sheet.*

Tbn.

Perc. 1 (Vib.) *p* *Ped.* *Ped. sempre*

Perc. 2 Crotales *p*

E.Gtr.

Pno. *mp* *Ped. sempre*

Vln. I *gliss. (slowly)*

Vln. II

Vla.

Vc.

D.B. *n*

176

Picc. *dim.*

E. Hn.

B♭ Cl.

S. Sx.

T. Sx.

Bsn. *pp*

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Crt.

E.Gtr. *dim.* *n* *p* Clean *r. 3<sup>rd</sup>*

Pno.

Vln. I

Vln. II

Vla.

Vc. *solo* *n* *p* *n*

D.B. (M.S.P.) Sul T.

192

Picc. *n*

E. Hn. [to Oboe]

B♭ Cl. *n* *pp* *n*

S. Sax. [to Soprano Sax] *mf* *p* *mf*

T. Sax. [to Baritone Sax] *n*

Bsn.

Hn. [to Horn] Straight Mute (S) *mf* *p* *mf*

B♭ Tpt. [to Trumpet] Straight Mute (S) *mf* *p* *mf*

Tbn. [to Trombone] Straight Mute (S) *p* *mf*

Perc. I *p* *mf<sub>sub</sub>*

Crt. *p*

E.Gtr. *p*

Pno.

Vln. I *n* *Con sord.* *gliss.* *mf* *p* *gliss.*

Vln. II *Con sord.* *n* *pp* *n* *(Con sord.)* *mf*

Vla.

Vc. *Sul T.* *p*

D.B. *ord.* *f* *pp<sub>sub</sub>*

208

Picc. *mf* *p*

Ob. *p*

B♭ Cl.

S. Sx. *pp* *n*

B. Sx.

Bsn. *pp* *n*

Hn. *pp* *n*

B♭ Tpt.

Tbn. *pp* *n*

Perc. I *mp*

Crt. *mp*

E.Gr.

Pno. *mp* *Sost. Ped.* *8va*

Vln. I *mf*

Vln. II *p* *n*

Vla. *Sul T.* *n* *p*

Vc. *Sul T.* *cresc.* *(ord.)*

D.B. *p* *cresc.*

**L** Rising up!

**Picc.** *f* *mp*

**Ob.** *f* *mp*

**B. Cl.** *p* *mf*

**S. Sx.** *mf* *mp*

**B. Sx.** Baritone Saxophone *fp* *f*

**Bsn.**

**Hn.** Senza sord. + *p*

**B. Tpt.** Senza sord. *mf* *f*

**Tbn.** Senza sord. *mf*

**Perc. I** *mf*

**Glk.** [to Glockenspiel] Glockenspiel *ff* *gliss.*

**E. Gr.**

**Pno.** *f* (arpeg.)

**Vln. I** Sul P. *mf* *p* *mf* *p*

**Vln. II** Sul P. *mf* *p* *mf* *p*

**Vla.** *mp* *p*

**Vc.** M.S.P. *mf*

**D.B.** M.S.P. *mf*

226

Picc. *p*

Ob. *p* *mf* *p sub*

B♭ Cl. *f* *mf*

S. Sx. *f*

B. Sx. *pp* *ff sub* *mf*

Bsn. *f* *mf sub*

Hn. *mp*

B♭ Tpt. *p sub* *mp*

Tbn. *fff* *mp*

Perc. I *ff*

Glk.

E.Gtr. **ODV + DLY \*\*\*\* + REV**  
*n cresc. slowly*  
 Muting strings with the L.H. - tremolo with sock ball on all strings  
 adding Feedback

Pno. *ff* L.V.

Vln. I

Vln. II

Vla. *mp* *p* *pp*

Vc. *ff*

D.B. *f* *fff* *f*

**M** A dense and alive wall of sound

232

Picc. *p* Air [50%] (ord.)

Ob. *(p)* *p*

B. Cl. *ff* *mf<sub>sub</sub>* Air [50%] (ord.)

S. Sx. *ff* *mf<sub>sub</sub>* Air [50%] (ord.)

B. Sx. *ff* *mf<sub>sub</sub>* Air [50%]

Bsn. *mf<sub>sub</sub>*

Hn. *p* *mf* +

B. Tpt. *mf*

Tbn. *f* *ff* *mf*

Perc. 1 232 *ff*

Glk. 232 [to Triangle and Trine]

E.Gr. 232 Feedback only *ff* *p* *f*

Pno. 232 *ff*

Vln. I 232 ord. *mf* M.S.P. *mp* *sfz* *n* hard-press. *mf<sub>sub</sub>*

Vln. II 232 ord. *mp* Sul P. *mf*

Vla. 232 *p* *f* gliss. (slowly) M.S.P. *mf<sub>sub</sub>*

Vc. *mf* *f* M.S.P. *mf<sub>sub</sub>*

D.B. 232 (ord.) over-press. *ff* *f<sub>sub</sub>* ord. Sul T.

**N** Almost playfull, alsnot light

243

Picc. *Air [50%]*

Ob. *(ord.)* *Air [50%]*

B♭ Cl. *(ord.)* *Air [50%]*

S. Sx. *(ord.)* *Air [50%]*

B. Sx. *(ord.)* *Air [50%]*

Bsn.

Hn. *(ord.)* *Air [50%]*

B♭ Tpt.

Tbn.

Perc. I [to Vibraslap and Cowbell] *Vibraslap* *Cowbell* *p sempre*

Glk. [to Ratchet] *L.V.*

E.Gtr. *pp* *mf* *f* *Switch-off Amp.*

Pno. *muted string* *p* *Ped. sempre* *(ord.)*

Vln. I *flautato* *mp* *pp*

Vln. II *M.S.P.* *mp* *pp*

Vla. *Sul T.* *sfz p*

Vc. *Sul P.* *M.S.P.* *p*

D.B. *ff*

O

256

Picc. *p*

Ob.

B♭ Cl.

S. Sx.

T. Sx.

Bsn.

Hn. *mp*

B♭ Tpt.

Tbn.

Perc. *mp* [to Vibraphone]

Perc. 2 *p* Rachet

E.Gtr.

Pno. *mf* muted string ord.

Vln. I *mf* Sul T. 5 ord. IV ord. 5

Vln. II *mf* Sul T. 5 M.S.P. Sul T. ord. 5

Vla. *sfz* *p*

Vc. *p* M.S.P. *mp<sub>sub</sub>* *mf* Sul P.

D.B.

P

271

Picc.

Ob.

B. Cl.

S. Sax.

T. Sax.

Bsn.

271

Hn.

B♭ Tpt.

Tbn.

271

Perc.

Perc. 2

271

E.Gtr.

271

Pno.

271

Vln. I

Vln. II

Vla.

Vc.

D.B.

283

Picc. *pp*

Ob. *pp*

B. Cl. Bass Clarinet *mf*

S. Sx.

T. Sx.

Bsn.

Hr.

B<sup>b</sup> Tpt.

Tbn.

Perc. 1 *mp* *f* *mf* 3

Perc. 2

E.Gtr.

Pno. *f* 5 *mf* 3 *p* 3

Vln. I *pp*

Vln. II

Vla.

Vc. (*p*) *f* *mf*

D.B. (*p*) *f* *mf*

**Q** Cadenza

Fl.

Ob.

B. Cl. *Agressive. Energic.* *ff* *3* *5* *3* *3* *3* *3* *3* *3* *3* *loosing some energy* *poco dim.*

S. Sx.

T. Sx.

Bsn.

Hn. <sup>295</sup>

B $\flat$  Tpt.

Tbn.

Perc. 1 <sup>295</sup>

Perc. 2 <sup>295</sup> [to Crotales]

E.Gr. <sup>295</sup>

Pno. <sup>295</sup>

Vln. I <sup>295</sup>

Vln. II <sup>295</sup>

Vla. <sup>295</sup>

Vc. <sup>295</sup>

D.B. <sup>295</sup>



**S** Delicate, almost fragil. In dialog

320

Picc.

Ob.

B. Cl.

S. Sx.

T. Sx.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

Perc. 1

Crt.

E.Gtr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*delicate!*  
*p* *mf*

*mf delicate!*  
Ped.

*n*

329

Picc.

E. Hn.

B. Cl.

S. Sx.

T. Sx.

Bsn.

329

Hn.

B $\flat$  Tpt.

Tbn.

329

Perc. I

329

Crt.

329

E.Gr.

329

Pno.

329

Vln. I

Vln. II

Vla.

Vc.

D.B.



349

Picc.

E. Hn.

B. Cl.

S. Sx.

T. Sx.

Bsn.

349

Hn.

B $\flat$  Tpt.

Tbn.

349

Perc. I

349

Crt.

349

E.Gr.

349

Pno.

Senza Ped.

349

Vln. I

al niente

349

Vln. II

al niente

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Vla.

al niente

Vc.

D.B.