

## OUROBOROS

According to the Oracle at Wiki, the Ouroboros is “an ancient symbol depicting a serpent or dragon eating its own tail” (proper quotations used to avoid litigation by the Wiki team). As the central mandala for the Alchemists, Carl Jung claimed the Ouroboros was archetypal, representing infinity and the integration of opposites. The Ouroboros has appeared in various places such as Gnosticism, Egyptian mythology, Kundalini, Masonic art, and countless bad lower back tattoos.

I may never confess to having played Dungeons and Dragons as a kid, but I will admit that I find the musical implications of the Ouroboros to be intriguing. When I started sketching, I discovered a looping canon of pitches that always ended where it began. The pitch patterns found in the canon were used to create two alternating, disparate ideas that determine the large sections as well as micro-structures of the piece. In the spirit of free association, these two ideas are such:

Idea 1 - Circles (loops) of all sizes - from frozen time to warp speed \* from far away to through a “zoom” lens \* from flowing to glitchy \* from austere to jubilant \* from linear to jump-cuts \* from expansive to fragmented

Idea 2 - Angular chord progression - top-voice is the infinitely looping canon \* caveman (or woman) \* off-kilter \* cubist \* absurd \* earthy \* swinging \* primal

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