Genesis: Variations for Solo Guitar

This music was written in 1974 for David Starobin. In keeping with the profound central idea of Aesthetic Realism, the philosophy founded by Eli Siegel, I tried to present, through musical sounds, a picture of reality where it begins: as the oneness of opposites.

"Music tells what the world is like," Eli Siegel explained. And he also showed that the beauty of music has a practical, ethical message for our lives: "All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves."

I had the honor to study with him when I was a young composer; *Genesis*, in fact, premiered during that time.

I have included the entire score for you. The mp3 on my website is an excerpt: its Finale.

Some technical information: the intense, fiery Introduction contrasts sharply with the thoughtful, quiet Theme, which features harmonics. The variations which follow are based on the theme, but there are also several surprising reappearances of the Introduction (e.g., Var. II, mm. 14–17) during them.

The climax of the work, the Finale, transforms the agitated, dark, atonal arpeggios of the opening into sounds which are brightly resonant, like chimes, and affirms the clear tonality of A major.

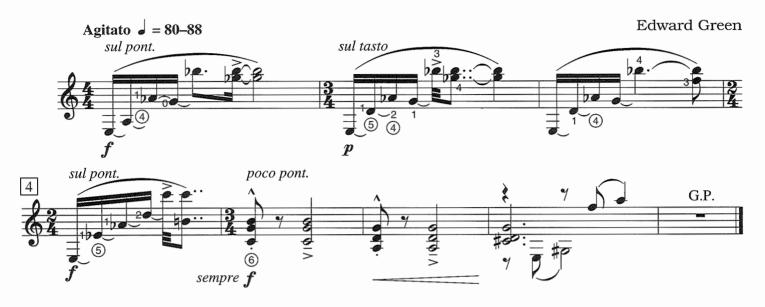
Genesis uses two-part form throughout. The theme is a short melody, followed by a variation of itself (mm. 1–6, 7–11). The two parts of Variation III differ only in octave placement. In Variation VI, the second half intensifies (with thicker chords, louder dynamics) the musical motives of the first half. The Finale, a free improvisation on the theme rather than a strict variation, recapitulates at m. 56 and continues the process of transformation, surging on to the *Coda*.

A performance note: the player should pay special attention to notes that are marked to be sustained (with ties) and those that are not. In the Introduction, for example, the A flats in mm. 1 and 4 are sustained, while the A flats in mm. 2–3 are not. Rests are to be observed carefully; for example, in Variation I on the downbeat of m. 14, one should only hear the high C and E.

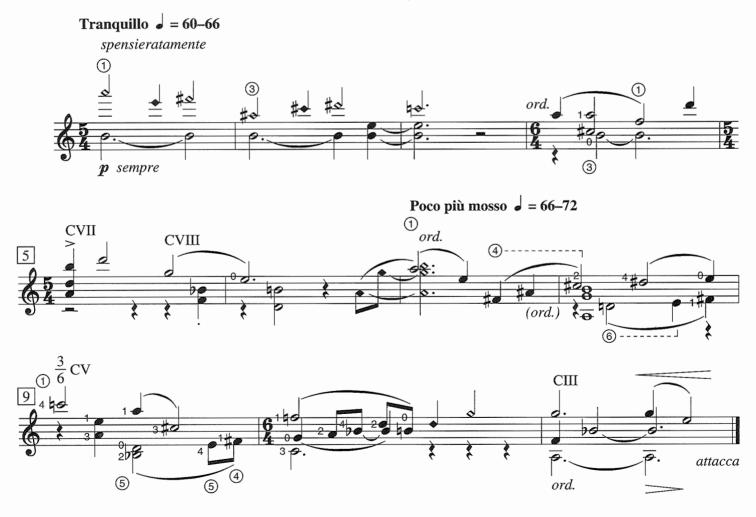
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Dedicated, with gratitude, to Eli Siegel, founder of Aesthetic Realism

Introduction



Theme



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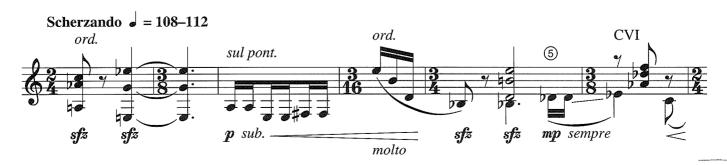
attacca

Variation I



Variation II

p sub.



p sempre



Variation III



Variation IV

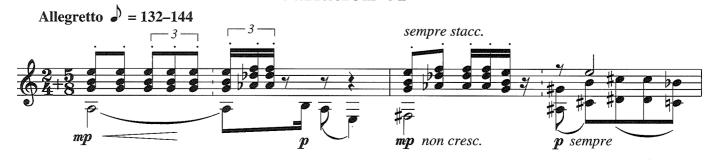


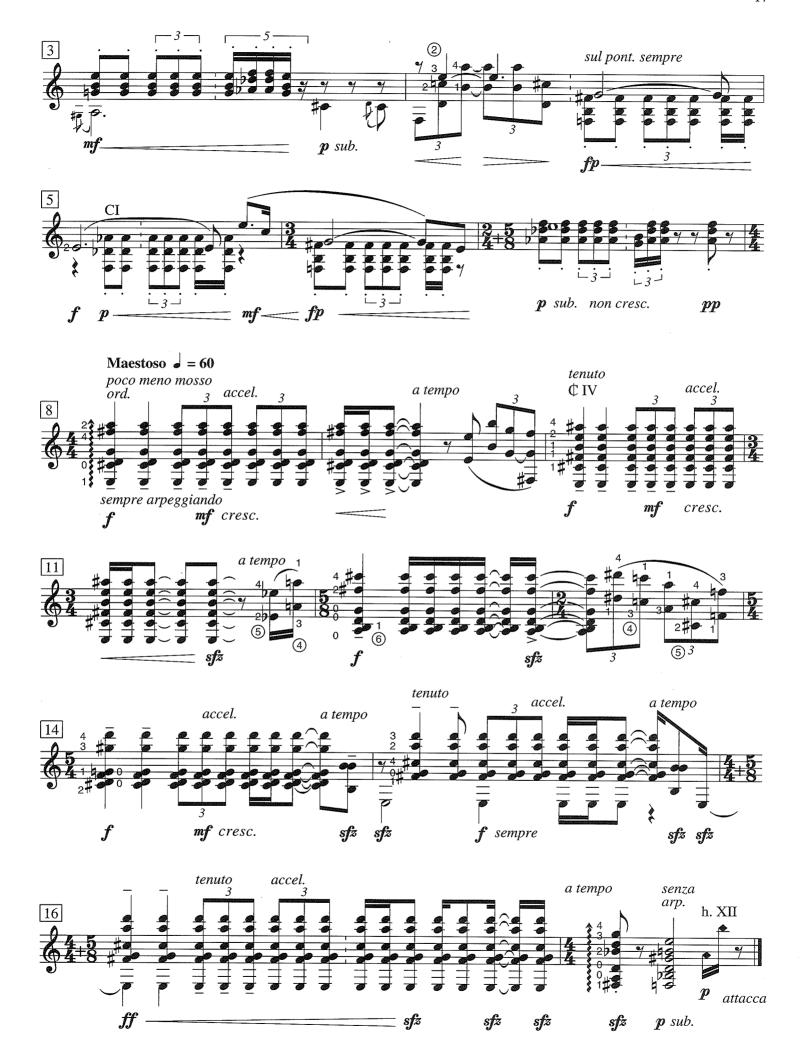


Variation V



Variation VI





Variation VII - Finale





