

## Outline (Detail)

### 1. Introduction

*(T) The composition Heave, Sway, Surge attempts to evoke the subjectivity of self-motion through instrumental gesture by ... ### 1.1 Overview ### 1.2 Poetics ### 1.3 Histories*

### 2. Instability in Instrumental Sound Production

*(T) ... attempting to exploit unstable and transitional states in various ways of playing acoustic instruments, ### 2.1 Organology ### 2.2 Acoustics ### 2.3 Physiology ### 2.4 States of chaotic vibration and equilibrium*

### 3. Positions and Pressures and their Structuring in Time

*(T) ... using descriptions of motion as its musical material, which are structured according to cyclic patterns, groupings and rhythmic principles, ### 3.1 Atomic Actions ### 3.2 Curves and their Articulation ### 3.3 Recombination and Performance Practice*

### 4. A Generalized Prescriptive Notation

*(T) ... using a system of proportional notation that shows continuous parameters as a plot against time, discrete positions as tablature, and some symbolic elements, which downplays rhythmic precision and foregrounds physical gesture, ### 4.1 Time: Proportional Notation and Lifelines ### 4.2 Parametric Envelopes ### 4.3 Tablature ### 4.4 Interpretation and Performance*

### 5. The Surge Software Package

*(T) ... and relying on set of software tools that formalizes composition materials and processes, represents notation elements as objects and compiles and typesets a score. ### 5.1 Dependencies: Abjad and Lilypond ### 5.2 Architecture ### 5.3 Action-Maker-Handler Design Pattern ### 5.4 Tools ### 5.5 Stylesheets ### 5.6 Materials ### 5.7 Segment Definitions*

### 6. Conclusion

*(T) The software implementation and execution of composition are imperfect, are there are some definite aspects that could be improved in future work. ###*

6.1 Summary ### 6.2 Evaluation ### 6.3 Future Work