

ART, MUSIC, AND DUNGEONS & DRAGONS: AN EXPLORATION OF POSTMODERN
CREATIVITY

by

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ABSTRACT

The element of chance is a fundamental aspect of life that has been the topic of much philosophical exploration. Throughout history and flourishing in the 20th century artists, musicians, and other creators alike sought ways to include aleatory, or chance, in their work. Through a personal exercise in using chance in the creative process, I composed a musical work which utilizes the dice rolls from a Dungeons & Dragons campaign and converts them into pitches. As the world of indeterminate artworks continues to grow, this paper seeks to explore the various ways in which creators have worked in tandem with chance to imbue their creations with a certain humanity that determinism cannot replicate. That is, how can leaving some elements of creative endeavors up to chance, paradoxically, make them more “human,” and how has chance given my composition a life of its own?

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I. CHANCE IN ARTWORK

Throughout history, those at the forefront of academic fields have explored the role of chance in their profession. Ancient Greek philosophers, such as Aristotle, Democritus, and Cicero fostered a long dialogue regarding chance and the nature of the Universe.^{*} Scientists across a variety of concentrations explore chance in the context of their studies. Dr. J.A. Coffman wrote about the meaning of chance in the context of biology[†] and psychologist Dr. Albert Bandura explored the role of chance in one's choice of life path.[‡] Clearly, chance has been established as a fundamental element of life from matters of philosophy to science.

Human-Generated Chance vs. Computerized Chance

As we enter an era of technological advancement that allows for the use of chance operations beyond human capabilities, controversies surrounding art and artificial intelligence have risen to the forefront of media coverage and academic study. There is a variety of artworks generated by computers that attempt a balancing act on the thin line between chance and control. Accompanying these works are swaths of information that one could lose themselves in.[§] However, I would like to bring attention to the distinction between human-generated chance and computerized chance. I wish to establish that, for the purposes of this study, I will be focusing on

^{*} For more information on chance in Greek thought, see Lüthy, C.H., Palmerino, C.R. (2016). Conceptual and Historical Reflections on Chance (and Related Concepts). In: Landsman, K., van Wolde, E. (eds) *The Challenge of Chance. The Frontiers Collection*. Springer, Cham. https://doi.org/10.1007/978-3-319-26300-7_2.

[†] For further reading on Coffman's findings regarding chance and biology, see J.A. Coffman, "On the Meaning of Chance in Biology," *Biosemiotics* 7 (December 2014): 377-378. <https://doi.org/10.1007/s12304-014-9206-z>

[‡] For further reading on Bandura's discussion of chance and life paths, see Albert Bandura, "The Psychology of Chance Encounters and Life Paths," *American Psychologist* 37, no. 7 (July 1982): 747-755.

[§] For more information on chance, control, and computer art, see Douglas Dodds, "Chance and Control: Art in the Age of Computers," *Art in Print* 8, no. 5 (January – February 2019): 3-9. <https://www.jstor.org/stable/10.2307/27217413>

chance works which are developed and executed by humans, rather than computers. In exploring the interactions between chance and the creator, I seek to examine the ways in which relinquishing control assists the artist in imbuing their artwork** with a profound “humanity” that could only be achieved using chance.

Historical Context

Historical context is integral to truly understanding the role and development of chance in creative works. Major historical events of the 20th century – such as the World Wars and Great Depression – sparked the transition from the modern era into the postmodern era. Feelings of unease brought on by these groundbreaking events gave rise to a myriad of artistic movements, many of which sought to cope with these feelings by rebelling against artistic precedents set by their modernist predecessors. The Abstract Expressionist and Dada movements streamlined the integration of chance into artwork. Examining the values that characterize these movements as well as exploring the applications of chance in their artworks lays a critical foundation which allows us to transfer our knowledge and meaning of chance in physical artwork to other mediums, such as music, literature, and film.

Dada

Often described as “anti-art,” Dadaism is an avant-garde art movement characterized by anarchy, nihilism, and absurdity. Sprouting from the carnage of World War I, Dadaists sought to rebel against the rise of capitalism and what they perceived to be a nonsensical war. From photographic collage, as in Rauol Hausmann’s *The Art Critic* (fig. 1), to a urinal, as in Marcel

** While we are most familiar with the term art in reference to physical works of art, such as paintings, drawings, and sculptures, for the intents and purposes of this collection of essays the term references the broader category of *creation*.

Duchamp's *Fountain* (fig. 2)^{††}, Dada is incredibly diverse, utilizing a variety of mediums and techniques to push the boundaries of what is considered “art,” especially those that utilize chance in their creation.

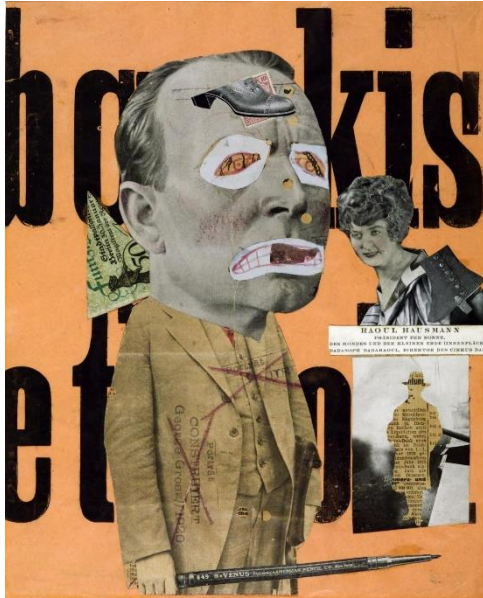


Figure 1. Hausmann, Raoul, *Der Kunstkritiker*, 1919-20, Lithograph and printed paper on paper, 318 x 254 mm. London, Tate (© ADAGP, Paris and DACS, London 2023)



Figure 2. Duchamp, Marcel, *Fountain*, 1917/1964, Ceramic, glaze and paint, 38.1 x 48.9 x 62.55 cm. San Francisco, SFMOMA (© Artists Rights Society (ARS), New York / ADAGP, Paris / Estate of Marcel Duchamp)

However, Dada is far more than an art movement; it is a complex ideology that exceeds the realm of artwork. Understanding the ideals of Dada is fundamental to understanding Dadaist artwork that utilizes chance. Dr. Leonard Aldea explores the nuances of Dadaist thinking through the lens of apophaticism,^{‡‡} defining the movement as the “...rejection of any system and

^{††} Duchamp's *Fountain* is an example of what he called “ready-made art,” a concept he pioneered in which every day objects are presented as a work of art. This idea challenges the conventions that art has been built upon since the beginning of art history. For more details on ready-mades see “Marcel Duchamp and the Readymade,” The Museum of Modern Art, Accessed November 30, 2023. <https://www.moma.org/collection/terms/dada/marcel-duchamp-and-the-readymade>

^{‡‡} Aldea elaborates on the use of “apophaticism” in the context of his paper. See: Leonard Aldea, “The Implicit Apophaticism of Dada Zurich.” *Modern Theology*, 29 (2013): 157-175. <https://doi.org/10.1111/moth.12002>, 162 - 166.

programme that may impose a definition on man, art, and the world.”ⁱ Dadaists ultimately sought the liberation of humanity from any definition of what it is to be a member of a society. Aldea elaborates on this idea:

What the Dadaists were intuitively looking for—the freedom and dignity of man that they fought to protect by not submitting to any possible definition—do not belong to this world and are not definable because they surpass the limits of nature...The Dadaist fight for freedom was always on such a thin line between completely adhering either to absolute nothingness or to the Absolute Being, that the two realities seem virtually to superpose each other and become paradoxically synonymous.ⁱⁱ

This duality in ideology between “absolute nothingness” and “Absolute Being” – the apophaticism that Aldea claims in his writing – is best seen in the chance applications of Dada artists. Chance in the context of Dadaist art directly reflects these fundamental aspects of Dada ideology in its different applications. For instance, one may use chance to apply nihilism to their work, invalidating any attempt at applying logic or meaning to the artwork. On the other hand, many Dadaists may use chance as a means of seeking divinity.ⁱⁱⁱ

Marcel Duchamp, the artist of *Fountain*, was a leader of the Dada movement who is well known for his explorations of chance in his artwork. Duchamp sought to subvert the universal conventions of science using the scientific method itself. His *3 Standard Stoppages* (fig. 3) is a cornerstone example of this, in which he dropped a meter of thread onto a canvas, creating a randomly curved line. He repeated this process two times and later used these lines to create three differently shaped meter sticks, challenging the idea of what a meter is. Dr. Herbert Molderings expands on this idea stating that “the psychic dramas of human existence have been replaced by the basic concepts of the scientific world model.”^{iv} Duchamp’s *3 Standard Stoppages* uses combines chance operations with the scientific method to question the laws of

science, and by extension, the laws of the universe as we know them. However, Molderings makes a distinction between Duchamp's sense of irony, which he referred to as "meta-irony," with that of his colleagues, or "negative irony."^v While they both aim to diverge from the common understanding of the world, Duchamp takes an alternative, less nihilistic approach by



Figure 3. Duchamp, Marcel, *3 Standard Stoppages*, 1913-14, replica 1964, Wood, glass, and paint on canvas, Display dimensions variable (total weight: 26kg). London, Tate (© Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2023)

questioning these conventions rather than ridiculing and rejecting them in their entirety.

3 Standard Stoppages not only exemplifies facets of nihilism in Dadaist ideology, but it also demonstrates its tenet of absolute being. Duchamp's *Box of 1914* contains sixteen note cards detailing the creation of several of his art pieces, one of which being his *3 Standard Stoppages*. The notecard reads: "If a straight horizontal thread one meter falls from a height of one meter onto a horizontal plane distorting itself *as it pleases* and creates a new shape of the measure of

length.”^{vi} The italicized text, “*as it pleases*” personifies the thread, implying that it, too, has a will. The personification of the thread used in *3 Standard Stoppages* demonstrates the Dadaist goal of removing oneself from their artwork, acting as a conduit for the expression of a higher being whether that be a god or a piece of thread. Dada and its chance applications provides artists like Duchamp with the means to accurately demonstrate their ideologies through the removal of oneself from their artwork, allowing the art to question the tenets of reality and call upon a higher power to answer these questions.

Abstract Expressionism

Beginning in the early 1940s, Abstract Expressionism is an art movement that is marked by the integration of chance, spontaneity, and improvisation into its works, yet it is philosophically distinct from its Dadaist predecessors. While Dada is centered around mocking and rebelling against Post-World War I society, Abstract Expressionism is more concerned with coping with the angst that comes with the erratic nature of World War II. Rather than use chance in a way that removes the artist from the work, the Abstract Expressionists used chance to embed themselves in their artwork by allowing it to tap into their unconscious mind.^{vii}

Abstract Expressionist painter Jackson Pollock is widely known for his drip paintings in which he splattered his canvas with various viscosities and hues of paints (fig. 4). On a surface level, these works of art seem to hardly live up to the title of art at all, with many art critics fully dismissing the Abstract Expressionist movement altogether. However, the truth lies in a very fundamental level of understanding of these paintings: they rely heavily on *indeterminacy* in their creation. While one might speculate that the use of chance in his artwork is an excuse for “lazy art” these elaborate paintings are far from effortless.



Figure 4. Pollock, Jackson, *Autumn Rhythm (Number 30)*, 1950, Enamel on canvas, 266.7 x 528.8cm. New York City, The Met Fifth Avenue

Pollock's drip paintings transcend the arena of modernist art criticism and create their own standards through which they can be truly understood. Through the lens of postmodern art criticism, it is found that Pollock uses indeterminacy as a conduit through which he confronts real world philosophical concepts. As explained by Teresa Ebert in *The Aesthetics of Indeterminacy: The Postmodern Drip Paintings of Jackson Pollock*, unlike much of the art that has been produced up through the modern era, Pollock's drip paintings are not meant to be appreciated as a completed work, but as a creative process. The focus of these creations lies in the chance interactions that Pollock has with his canvas; whether it be a paint splatter of red or blue, what matters is not the outcome, but the process. The shifted focus of the drip paintings provides us with a starting platform to understand the role of chance in these works of art and its relation to humanistic issues that we encounter in day-to-day life.

While Pollock's drip paintings are a representation of his indeterminate interactions with his canvas – splattering of paint – these interactions are a metaphor for the anxiety and uncertainty of existence itself.^{viii} Pollock may very well have tried his best to make the paint

splatters do what he wanted, but he simply couldn't. The final product was ultimately up to fate, and Pollock was forced to make do with and accept that he could not control the outcome. In many ways, this mirrors our experience of the real world. We can make choices, but we only have so much of a say in how that decision will play out. Jackson Pollock utilizes chance in his artwork to reflect the anxiety that comes with never knowing the true consequence of his actions until it is all said and done.

II. CHANCE IN MUSIC

At the forefront of chance in music is John Cage, who sought to close the gap between art and life through the application of chance operations to his compositions. Cage's journey into aleatory was heavily influenced by the principles of Zen Buddhism and the Neo-Dada movement. He was captivated by the idea of listening to sounds, independent of the sounds that surround them, without imposing a relationship between them. Dr. Rob Haskins explains the relationship between Cage's interest in sounds as individuals and his interest in Zen Buddhism, stating that "This position manifested his particular interest in Zen Buddhism, which claims that each individual phenomenon in the universe is equally important."^{ix}

This ideology is best seen in Cage's explorations in silence, most famously in his piece *4'33"*, a work which consists of three movements of tacet, or rest, leaving both the performer and audience in four minutes and thirty-three seconds of silence. However, even in silence, there is no silence. Cage realized this fact during a visit to the anechoic chamber at Harvard University in 1951. Cage noticed that, despite being in a room engineered to eliminate sound, he could hear two sounds. When Cage asked what they were, the engineer explained, "The high one was your nervous system in operation, the low one was your blood in circulation."^x This was the very experience that Cage sought to replicate for his audience in composing *4'33"*. Cage invited the

audience to hear the hear the sounds within the silence, independent sounds with no certain relationship to each other. Similar to Duchamp's ready-mades, the frame around an object, or in this case, a performance is what signifies it as art. He turned the unintentional sounds of the world surrounding any given performance of *4'33"* into music. This is how, as Nathaniel Woodward explains, Cage closed the gap between art and life:

Instead of there being artwork and spectator, sound and listener, immersion shifted this dualism, unifying them as one...Cage's aesthetic of silence was to unite human/world duality, where the free play of the unintentional curated by chance and silence, pedagogically brings attention to the immediate world as it is. In this unified moment, not only the boundaries between art and life are distorted, but also what exists as music, and what exists as sound.^{xi}

Cage values this idea of art being synonymous with life and utilizes chance procedures as a means of doing so. In an interview with Roger Reynolds, Cage states, "I believe that by eliminating purpose, what I call *awareness* increases. Therefore my purpose is to remove purpose."^{xii} Cage believed in the view of music as a form of self-alteration rather than a form of self-expression and imbues his works with this idea, saying "We will change *beautifully* if we *accept* uncertainties of change...This is a *value*."^{xiii}

III. CHANCE IN LITERATURE

It is easy to postulate, at an elementary level, how one might include chance in mediums of musical and physical art. We can easily imagine Pollock splattering paint across a canvas haphazardly and Cage flipping coins to find their correlation to the I-Ching. However, it is not as obvious how aleatory might be used in the literary world. One of the more outstanding examples of chance in literature is *The Unfortunates* by B.S. Johnson. Described as a "book in a box" *The Unfortunates* is an experimental novel in which the reader receives the sections of the book unbound and in a box. With the exception of the first and last sections, labeled respectively, the

reader is meant to shuffle the sections prior to each reading of the novel, producing a different iteration of the book each time you read it. As with experimental works across various mediums – as we have explored in previous sections – the notion of a shuffleable book is one that warrants apprehension: how can you tell a story without a linear narrative? Rest assured, Johnson’s decision to include chance in the form of *The Unfortunates* is crucial to its narrative and ability fulfill the novel’s purpose.

Sent on a trip to report on a soccer game, Johnson is reminded of the tragic loss of his friend, Tony Tillingham, and is forced to confront his unprocessed grief. In response to the upheaval of these strong emotions, Johnson sought to convert the experience of recalling various memories of Tony as they intertwine with his present-day work trip into a written form. This daunting task was the motivation for the odd form the novel takes. Johnson, who is known for his radical beliefs regarding literature, seeks to tell the “truth” in his writing.^{xiv} The truth of his experience on that trip was that his memories of Tony were not chronological – they were very random – and they were interrupted by the work he needed to do that day. If Johnson wanted to “transcribe” the way his mind worked during that soccer game, the traditionally linear form of a novel was not going to accurately convey his experience. His solution to this problem was to write the novel in sections that were individually bound – but not bound to each other – and were to be shuffled prior to reading.^{xv} Johnson’s application of chance to the form of the novel allows *The Unfortunates* to replicate a fundamental human experience – remembrance – which would have been interrupted had he opted for a linear narrative.

The Unfortunates is Johnson’s elegy of Tony, recalling memories of him before, during, and after his battle with cancer. However, an elegy functions not only to recall memories of the loved one that the author has lost, but also allows them to express their grief.^{xvi} Lamentation allows the

author to fully accept the reality of the loss they've endured and move on with their life. However, Dr. Julia Jordan points out that the aleatoric form of the novel directly interrupts the grieving process that an elegy typically engages in. Jordan believes that this is not an unintentional contradiction on Johnson's end. Instead, she perceives this as an avoidance tactic: "[The form] also acknowledges death as the ultimate determinism, an attempt to enact a literary avoidance of the shock to the self it delivers and which must be negotiated by mourning..."^{xvii} Indeed, the randomized order of the novel interrupts the mourning process that an elegy guides both the reader and the writer through. If death is "the ultimate determinism," a point in time which one is always either moving towards or away from, shuffling the chapters of this novel directly contradicts that universal truth. When reading *The Unfortunates* Tony may be dead in one chapter only to be alive in the next, "...Tony is continually resurrected, and he continually dies, and he will again in the future of our reading."^{xviii}

While I agree with Jordan that the shuffled structure of the novel interrupts the elegiac content and – by extension – the mourning process, I offer that this is not an avoidance tactic. Rather, if the novel perpetually subverts the function of elegy, perhaps the truth is that *The Unfortunates* was never meant to help Johnson move on. Instead, the novel is Johnson's attempt to re-compartmentalize the grief that was released when he set foot off that train, into the location of the soccer game. Johnson himself asserted in his memoir that "What matters most to me about *The Unfortunates* is...that I do not have to carry it around in my mind any more, that I have done Tony as much justice as I could at the time."^{xix} Shuffling *The Unfortunates* cannot be an act of avoidance, as the novel never sought to confront Johnson's feelings.

As Johnson placed the sections of his novel into their box, he symbolically placed his memories into their own box, which he would no longer need to carry the burden of. *The*

Unfortunates was never about acceptance, nor was it a selfless act of remembrance. It was as much about Johnson as it was about Tony, if not more; and what is more fundamental to the human experience than selfishness? *The Unfortunates* not only seeks to communicate the experience of remembering a lost friend but is also a representation of Johnson's attempt to cope with his grief, rather than process his emotions; and the novel would not have attained its goal had Johnson not found respite in the element of chance. *The Unfortunates* is not a story. B.S. Johnson did not tell stories. He believed that "Life does not tell stories. Life is chaotic, fluid, random; it leaves myriads of ends untied, untidily."^{xx} *The Unfortunates* used chance to tell the truth about Life.

IV. CHANCE IN DUNGEONS & DRAGONS

From storytelling to improvisation there are many elements that go into the creation and execution of a successful Dungeons & Dragons (DnD) campaign; yet one element sticks out more than others, so much so that it has become heavily associated with Tabletop Role Playing Games (TTRPGs): the dice. Chance is fundamental to the role-playing experience as it generates an approximation to real world uncertainty.

Even in a game that relies on the imagination of the players, there must be limits to their wildest dreams. Similar to Jackson Pollock's drip paintings, the players can make whatever choice they want, but the outcome of those actions are ultimately decided by chance. The concept of free will is one that is discussed frequently in the world of philosophy and is at the intersection of life, philosophy, and Dungeons & Dragons (DnD) Greg Littman discusses the philosophy of free will in DnD, stating that:

"...the predicament of monsters born to be evil illustrates that when we can see the external causes of behavior, we deny that the subject is acting from free will and, if we are being consistent, we withhold moral blame. However, it isn't whether we can clearly see the external causes of a behavior that makes the moral difference. The morally important thing is

that the behavior has external causes – it isn't right to blame someone for something they couldn't help doing. What makes this philosophically interesting is that it means that nobody has free will in the morally relevant sense.”^{xxi}

The dice rolls in DnD act as an external influence on the characters in a way that brings their free will into question. In a way, the dice are a conduit for divine influence, similar to the role of the artist in the Dada movement. Chance in Dungeons & Dragons allows the players to interact with real world philosophical issues and confront the limits of everyday life.

V. PERSONAL APPLICATIONS OF CHANCE IN MUSIC COMPOSITION

Throughout my time dedicating countless hours to research regarding chance, artwork, and the how relinquishing control of one's creativity gives their art more meaning, I have been exercising my own creative skills in the application of chance to my own artwork. Over the past semester, I have composed a piece of music that combines the chance operations of aleatoric music and Dungeons & Dragons.

Methodology

I gathered data from an eight-hour-long session of Dungeons & Dragons that I participated in alongside my friends. I recorded the number, type of roll (i.e., attack, damage, skill check, etc.), and damage type (if applicable) of every dice roll over the course of the game and, through a series of pre-compositional processes, converted them into musical notation. Using pitch classes (fig. 5), a system which correlates each pitch in the chromatic scale to a number, I converted the numbers of the dice rolls into pitches. Then, I used a conversion table of my own creation (fig. 6) which correlates the type of roll with a note duration to determine the length of each pitch. For each damage roll I used another conversion table I created (fig. 7) which correlates the type of damage to an articulation (i.e., staccato, tenuto, marcato, etc.). Furthermore, the order in which the dice rolls are notated directly reflects the order they were rolled in. For an added layer of

chance in my pre-compositional processes, I allowed each player to choose an instrument to represent their character's voice, meaning each individual instrument you see in the score (see pages 20 – 31) is a different player's dice rolls. Finally, I composed the piano line as a reflection of the plot of the campaign to serve as exposition for the randomized pitches you will hear throughout the piece.

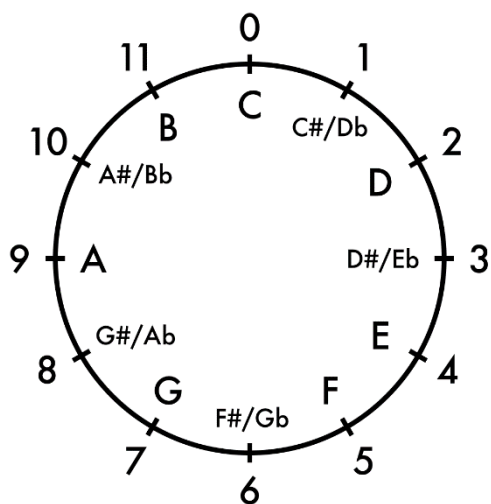


Figure 5. Pitch class "clock," shows the relationship between pitches and numbers. Image obtained via David Kulma, <https://davidkulma.com/musictheory/integers>

Meaning

Music is something that has meant the world to me for as long as I can remember, it has been one of the most influential components of my life. From head-banging in the car with my dad as a toddler, to bonding with my

grandmother over my growing education in music, to writing this very capstone project, music has been and will continue to be the best part of life. On the other hand, my friends have played

note duration	Roll type
Quarter	skill check
dotted eighth	save
dotted quarter	attack
eighth	damage
dotted half	
half	spell (non-attack related)
sixteenth	save throw consequence
whole	death save

Figure 6. Conversion table correlating type of roll to note duration.

Damage type	Articulation
piercing	staccato
slashing	tenuto
bludgeoning	accented
cold	staccato
force	tenuto
lightning	sforzando
radiant	piano forte
thunder	sforzando

Figure 7. Conversion table used to correlate damage type to pitch articulation.

such a large part in my development as a person and have kept me sane throughout all my hardships in undergraduate education. I first met my friends when we lived in the dorms together and one of our Residence Assistants started to run a weekly DnD campaign, which we lovingly dubbed “The Hodgepockets,” a combination of the dungeon master, Andrew Hodge, and HotPockets. Those weekly sessions are where I fell in love with my friends, who were only acquaintances at the time, and DnD.

As I began my studies in music, I found myself with much less time on my hands and eventually the weekly Dungeons & Dragons sessions were retired. With a crammed schedule and the introduction of a new social group, the music school, I began to leave these friends behind and found myself in a dark place. It wasn’t until I found myself at one of the campaign member’s birthday party that I realized how important these people were. Since then, I have dedicated time to reviving those relationships and I can say that I have become a much happier person.

As a love letter to those two integral things, music and friends, I have composed this piece of music. The characters that were played in the session that the music derived its notes from are the characters my friends and I played three years ago in the basement laundry room of our dorm. “The Return of the Hodgepockets” depicts the lasting effect that my friends have had on my life. No matter how I might compose the piano line, the out of place sounds made by the notes derived from the dice rolls will forever have a place in my music, just as my friends forever have a place in my heart. Through the process of intense research accompanied with my personal experience in composing chance artwork, I have learned that utilizing chance in the artistic process allows the artist to express what choice cannot.

The Return of the Hodgepockets

Audra Wright

$\text{♩} = 80$

Flute

Bassoon

Electric Bass

Vibraphone

Viola

Violoncello

Bass Clarinet

Chimes

Euphonium

Tuba

Piano

7 $\text{♩} = 120$

Fl.

Bsn.

El. B.

Vib.

Vla.

Vc.

B. Cl.

Cme.

Euph. Bu.

Tba.

Pno.

The musical score is for page 21, rehearsal mark 7. The tempo is marked as quarter note = 120. The instruments are Flute, Bassoon, Euphonium/Bass, Vibraphone, Viola, Violoncello, Baritone Clarinet, Cornet, Euphonium/Bass, Tuba, and Piano. The piano part has a complex melody in the right hand and a simple bass line in the left hand.

15

Fl. Bean:

Bsn. Ozrakas:

El. B. Gimgar:

Vib. Cogg:

Vla. Lune:

Vc. Idril:

B. Cl.

Cme.

Euph. Bu.

Tba.

Pno. *pp*

23 *rit.* $\text{♩} = 60$

25 ♩ = 80

Fl.

Bsn.

El. B.

Vib.

Vla.

Vc.

B. Cl.

Cme.

Euph. Bu.

Tba.

Pno.

Yulric:

tr.

mf

p

Red.

Red.

31

Fl.

Bsn.

El. B.

Vib.

Vla.

Vc.

B. Cl.

Cme.

Euph. Bu.

Tba.

Pno.

mp

25

36 $\text{♩} = 60$

Bean:

Idril:

Fl.

Bsn.

El. B.

Vib.

Vla.

Vc.

B. Cl.

Cme.

Euph. Bu.

Tba.

Pno.

mp

mp

41 $\text{♩} = 80$ rit. - - - -

Fl.

Bsn. Ozrakas:

El. B. Gimgar:

Vib. Coggibong:

Vla. Lune:

Vc.

B. Cl. Yulric:

Frost Giant:

Cme.

Hill Giant 2:

Euph. Bu.

Tba.

Pno.

Detailed description of the musical score: The score is for measures 41 through 45. Measures 41-43 are in 3/4 time with a tempo of 80. Measures 44-45 are in 6/8 time and marked 'rit.'. The instruments are: Flute (Fl.), Bassoon (Bsn.), Euphonium (El. B.), Vibraphone (Vib.), Viola (Vla.), Violoncello (Vc.), B♭ Clarinet (B. Cl.), Frost Giant (Frost Giant), Cymbal (Cme.), Hill Giant 2 (Hill Giant 2), Euphonium/Bassoon (Euph. Bu.), Trombone (Tba.), and Piano (Pno.). The piano part features triplets in measures 41-43, a tremolo in measure 44, and various chords and single notes in measures 45-46.

47 (rit.) _ _ _ _ _ ♩. = 60

Fl.

Bsn.

El. B.

Vib.

Vla.

Vc.

B. Cl.

Cme.

Euph. Bu.

Tba.

Pno.

mp

mp

The musical score consists of ten staves for woodwinds and brass, and a grand staff for piano. Measures 47 through 52 are marked with a 'rit.' (ritardando) instruction. In measure 53, the tempo is marked 'mp' (moderato). The woodwinds and brass parts are mostly silent, with some woodwinds having a few notes in measure 53. The piano part has a complex rhythmic pattern in measures 47-52, featuring sixteenth and thirty-second notes, and a different pattern in measure 53.

54

Fl.

Bsn.

El. B.

Vib.

Vla.

Vc.

B. Cl.

Cme.

Euph. Bu.

Tba.

Pno.

61

Fl.

Bsn.

Euph. B.

Vib.

Vla.

Vc.

B. Cl.

Cme.

Euph. Bu.

Tba.

Pno.

67

Fl.

Bsn.

El. B.

Vib.

Vla.

Vc.

B. Cl.

Cme.

Euph. Bu.

Tba.

Pno.

The musical score for measures 67 and 68 shows a full orchestra. Measures 67 and 68 are mostly rests for all instruments. The Piano (Pno.) has a single note in measure 68.

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- ⁱ Leonard Aldea, "The Implicit Apophaticism of Dada Zurich." *Modern Theology*, 29 (2013): 157-175. <https://doi.org/10.1111/moth.12002>.
- ⁱⁱ Aldea, "The Implicit Apophaticism," 161-162.
- ⁱⁱⁱ Aldea, "The Implicit Apophaticism," 166-169.
- ^{iv} Herbert Molderings, translated by John Brogden, "Pataphysics, Chance, and the Aesthetics of the Possible," *Duchamp and the Aesthetics of Chance: Art as Experiment*, New York City, Columbia University Press (2010): 129. <https://www.jstor.org/stable/10.7312/mold14762.11>
- ^v Molderings and Brogden, *Duchamp* 128.
- ^{vi} Marcel Duchamp, edited by Michel Sanouillet and Elmer Peterson, *The Essential Writings of Marcel Duchamp*, London, Thames and Hudson (1975): 22.
- ^{vii} Paul, Stella. "Abstract Expressionism." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art 2000-, (October 2004)
http://www.metmuseum.org/toah/hd/abex/hd_abex.htm
- ^{viii} Teresa Ebert, "The Aesthetics of Indeterminacy: The Postmodern Drip Paintings of Jackson Pollock," *The Centennial Review* 22, No. 2. (Spring 1978): 144.
<https://www.jstor.org/stable/23738393>
- ^{ix} Rob Haskins, "Aspects of Zen Buddhism as an Analytical Context for John Cage's Chance Music," *Contemporary Music Review* 33, nos. 5 – 6 (2014): 616
<https://dx.doi.org/10.1080/07494467.2014.998426>
- ^x brooklynstreaming, "John Cage, a visit to the anechoic chamber," YouTube video, 0:44, March 19, 2013, https://www.youtube.com/watch?v=jS9ZOIFB-kI&ab_channel=brooklynstreaming
- ^{xi} Nathaniel Woodward, "John Cage and the Aesthetic Pedagogy of Chance & Silence," *Educational Philosophy and Theory*, (October 2023) 5. DOI:10.1080/00131857.2023.2261618
- ^{xii} Bill Shoemaker qtd. Richard Kostelanetz and John Cage, "The Aesthetics of John Cage: A Composite Interview," *The Kenyon Review* 9, no. 4 (Autumn, 1987) 110.
<https://www.jstor.org/stable/4335884>
- ^{xiii} C.H. Waddington qtd. Kostelanetz and Cage, "The Aesthetics of John Cage," 109.
- ^{xiv} B.S. Johnson, *Aren't you rather young to be writing your memoirs?* (London: Hutchinson, 1973), 66.
- ^{xv} Johnson, *Memoirs*, 73-74.
- ^{xvi} Jordan, Julia. "'For Recuperation': Elegy, Form, and the Aleatory in B.S. Johnson's The Unfortunates." *Textual Practice* 28, no. 5 (2014): 747.
<https://doi.org/10.1080/0950236x.2014.925495>.
- ^{xvii} Jordan, "'For Recuperation'," 755.
- ^{xviii} Jordan, "'For Recuperation'," 755.
- ^{xix} Johnson, *Memoirs*, 74.
- ^{xx} Johnson, *Memoirs*, 66.
- ^{xxi} Greg Littman "Sympathy for the Devils: Free Will and *Dungeons & Dragons*," *Dungeons & Dragons and Philosophy: Read and Gain Advantage on All Wisdom Checks*, New Jersey, Wiley Blackwell (2014): 11.

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