

DOCTRINE OF THE NU DAWN

Andrew Wilson

A Manifesto of Meter, Microtonality, Creation, Collaboration, and Continuity

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I. Prologue: The Dawn of Time & Sound

Every civilization has sought to measure time; fewer have treated the experience of time itself as a compositional problem. The theologian contemplates eternity, the scientist measures duration, and the musician gives duration perceptible form. The Doctrine of the Nu Dawn begins where those pursuits meet: in the conviction that rhythm can be examined simultaneously as structure, perception, artistic practice, and, within my Christian metaphysics, as a reflection of Creation.

Its first rhythmic premise is technical before it is philosophical: meter is best understood as the sum of constituent temporal groupings rather than as a regular meter from which something has been removed. A composer may certainly use subtraction as a surface procedure, but the resulting metric object can still be conceptualized additively. Seven eighth notes need not be understood as four-four missing an eighth note; they may be positively organized as 2+2+3, 2+3+2, or 3+2+2. This shift from omission to construction is foundational to the Nu Dawn approach to time.

The doctrine is therefore not an argument that complexity is inherently enlightened or that simplicity is primitive. A simple gesture can be complete, beautiful, and radical. The objection is to defaultness: to inherited systems such as 4/4 or 12-tone equal temperament becoming so culturally habitual that convenience is mistaken for the boundary of musical possibility. Asymmetry, microtonality, unconventional form, timbral manipulation, and other forms of experimentation become means by which the composer can recover conscious choice from convention.

For me, this search also carries theological weight. I am a Presbyterian Christian, and I understand mathematical relationship, human creativity, and the ordered variability of the natural world as capable of pointing toward metaphysical truths about Creation and Creator. The musical systems in this doctrine are not claimed as divine revelation, nor must a reader share my theology (or my Libertarian commitments to individual liberty and resistance to compulsory orthodoxy) to use them. Theology explains why these ideas matter to me; musical mechanisms must remain intelligible on their own terms.

“Nu Dawn” deliberately names several things at once: my artistic identity, an ensemble practice, a doctrine, a compositional methodology, a possible movement and institution, and an aspirational musical condition that can outgrow its author. In one sense the Nu Dawn has already begun wherever inherited musical assumptions are examined rather than merely obeyed. In another, its fuller arrival remains dependent upon what future musicians choose to inherit, challenge, and create. What follows is therefore neither a closed system nor a demand for agreement. It is a manifesto offered for use, criticism, extension, and mutation.

II. The Ontology of Meter

Time is continuous beyond the limits of any bar line; meter is one of the ways human beings give temporal experience repeatable form. Within this doctrine, meter is treated not merely as notation but as an organized hierarchy of duration, accent, recurrence, expectation, and perception. The technical claims below begin with the smallest generative groupings and proceed toward the listener's experience of complete metric cycles.

1. The Metric Cycle

A metric cycle is the complete ordered structure of constituent temporal groupings before the formal metric downbeat returns. Its internal elements may repeat, but those repetitions do not by themselves constitute the entire cycle. In 4/4 understood as 2+2+2+2 eighth-note units, the binary grouping 2 is a generative atom while the complete four-beat architecture establishes the formal return. In 7/8 as 2+2+3, the ordered sequence itself defines the cycle. Thus meter is not merely a numerator and denominator; its identity also resides in the organization through which duration is felt.

Within my additive ontology, 2 and 3 function as fundamental structural atoms: binary and ternary groupings from which an enormous range of meters can be generated. The number 1 is not impossible in musical practice, but it is exceptional as a foundational grouping. Across a personal listening corpus exceeding eight hundred odd- and multi-metered works, convincing structural 1s are extraordinarily rare. The binary/ternary model is therefore an empirically dominant generative framework, not a dogmatic assertion that musical exceptions cannot exist in.

2. Metric Dissonance and Resolution

Metric dissonance is temporal tension created when accent, grouping, displacement, polymeter, or unfamiliar asymmetry complicates the listener's prediction of return. Like harmonic dissonance, it need not be an error awaiting correction. It can be a stable feature of the work whose intelligibility changes through context and experience.

Metric resolution occurs in at least two distinct ways. Compositional Metric Resolution occurs when something in the music itself changes—cycles align, accents reorient, a polymetric relationship converges, or a new organization reconciles an earlier tension. Cognitive Metric Resolution occurs when the music does not change at all: the listener internalizes the cycle sufficiently that a previously unstable or opaque pattern becomes predictable and coherent. A 37/8 cycle need never collapse into 4/4 to become resolved in perception.

3. Additive Logic and the Arithmetic of Pulse

A meter is most productively understood as a positive construction of durations. The familiar language of "subtractive meter" may accurately describe a compositional procedure—beginning with a regular pattern and removing duration—but it need not define the ontology of the resulting meter. Once formed, the meter can be analyzed through what is present. The combinations and permutations of 2 and 3 therefore provide a practical arithmetic for describing a broad field of additive metric structures. The Appendix formalizes this relationship through the Padovan recurrence.

4. Chrono-Rhythmic Just Noticeable Differentiation (C.R.J.N.D.)

Psychophysics uses the just noticeable difference (JND) to describe the smallest change in a stimulus that an observer can reliably detect. I extend this concept as a musical hypothesis through the Chrono-Rhythmic Just Noticeable Differentiation Rate (C.R.J.N.D.): the smallest change in tempo, expressed in BPM, that an individual can reliably perceive under specified conditions. By analogy, sonic JNDs may be discussed in domains such as amplitude, pitch, and tempo, though the units and experimental methods differ across those domains.

C.R.J.N.D. is proposed here as a personal and trainable measure of temporal acuity, not as an established scientific standard. My hypothesis is that sustained rhythmic study and advanced musical training can lower an individual's threshold, allowing progressively smaller changes in temporal flow to become perceptible. A lower C.R.J.N.D. would therefore indicate finer tempo discrimination. This proposition invites empirical testing rather than doctrinal acceptance.

5. Sacred Asymmetry

Living systems characteristically exhibit variation within recurrence; their order breathes rather than merely repeats. Heartbeat, breath, gait, speech, growth, and other embodied processes combine pattern with fluctuation. I call the musical and theological significance I draw from this condition Sacred Asymmetry. Within my Christian worldview, asymmetrical organization can reflect the simultaneously ordered and variable character of Creation and can point, analogically, toward metaphysical truths about how Creation behaves.

This does not make odd meter holier than even meter, nor does it turn biological variability into a proof of theology. It does, however, explain why I experience meters built from mixed binary and ternary groupings as liberating alternatives to the habitual regularity of 4/4. Their value lies not in difficulty for its own sake but in the expanded temporal choices they make available.

III. The Harmonic Cosmology of 24-EDO

Twelve-tone equal temperament is a tuning system. It becomes limiting only when its usefulness is mistaken for exhaustiveness. Twenty-four-tone equal division of the octave (24-EDO) preserves every pitch of 12-EDO while placing a quarter-tone division between adjacent semitones. Each step is 50 cents, producing a field in which familiar tonal poles remain available while new intermediate relationships become structurally precise.

1. The Circle of Neutrality

The Circle of Neutrality is an interval-generated pitch-class cycle analogous in construction, not function, to the Circle of Fifths. Where the Circle of Fifths proceeds by successive perfect fifths, the Circle of Neutrality proceeds by successive neutral thirds. In 24-EDO, the neutral third spans 350 cents, or seven quarter-tone steps: exactly halfway between the 12-EDO minor third at 300 cents and major third at 400 cents.

Because 7 and 24 are relatively prime, the repeated addition of seven steps traverses all twenty-four pitch classes before returning to the origin. By contrast, the 700-cent perfect fifth spans fourteen 24-EDO steps, and $\gcd(14, 24) = 2$; repeated fifths therefore remain within the conventional twelve-note subset. The Circle of Neutrality is consequently a practical map of the full diachromatic field. “Neutrality” does not mean emotional neutrality or the abolition of harmonic hierarchy. It names the interval at the circle’s generative center and the expanded field of choices that follows from it.

2. The Dual Septet Framework

The Dual Septet Framework translates 24-EDO from an abstract pitch system into ensemble architecture. Its conceptual basis is two seven-player jazz ensembles: one inhabiting the conventional A=440 Hz field and the other tuned approximately one quarter-tone lower at A=427.5 Hz. The exact equal-tempered quarter-tone below A=440 is approximately 427.47 Hz; 427.5 Hz is the practical rehearsal and performance reference.

In its fourteen-player realization, the ensemble is arranged as a concave arc around a shared temporal axis. A single drummer occupies the rear center. Immediately to the drummer’s left is the A=440 bass; immediately to the right is the A=427.5 bass. Moving outward, the remaining instruments form mirrored tuning fields, with the two section trumpets at the outer points. I stand on the center axis as the principal trumpet soloist: aside from the unpitched drummer, the only performer positioned between both tuning fields and the only pitched instrumentalist tasked with articulating the complete twenty-four-note aggregate.

The two rhythm sections and horn fields are designed to hocket heavily across the tuning divide. Melodies, harmonies, attacks, and continuations can be distributed so that neither half alone contains the full musical statement. Pitch becomes position; tuning becomes ensemble identity; and the diachromatic scale emerges through contrapuntal cooperation between two halves that neither can fully articulate alone. The framework is therefore primarily an orchestration and ensemble architecture rather than a claim that the two reference pitches themselves generate a special acoustic ratio.

3. Stein–Zimmerman Notation

A microtonal system becomes practical only when performers can read it efficiently.

Stein–Zimmerman notation provides a visually consistent accidental vocabulary for quarter-tone inflections while preserving the familiar semantic logic of sharps and flats. In this doctrine I use Half-Sharp and Half-Flat for ± 50 cents and Three-Half-Sharp and Three-Half-Flat for ± 150 cents.

The terminology is intentional: a sharp denotes 100 cents, so one half of a sharp denotes 50 cents and three halves denote 150 cents.

Notation is therefore not ornamental theory but an interface between system and performer.

Complexity should become legible rather than mysterious. The objective is not to make microtonality look exotic; it is to make twenty-four discrete pitch positions as operationally readable as the twelve positions musicians already know.

4. The Ethics of Equal Division

Equal mathematical spacing does not create equal harmonic function. Twenty-four equal divisions establish a field of possibility; musical context establishes hierarchy, consequence, attraction, and release. A composer may privilege tonic, mode, register, timbre, voice leading, or any other organizing principle within that field. Twenty-four-tone equality establishes possibility; human choice establishes consequence.

My Libertarian instinct toward musical self-determination finds an analogy here, but tuning itself is not a moral referendum. No pitch possesses political rights, and a temperament is not virtuous merely because it contains more notes. The ethical concern lies instead in refusing to mistake inherited convenience for compulsory limitation.

5. Toward a Microtonal Humanism

Microtonal practice can cultivate perception by forcing the ear to recognize distinctions that familiar categories often collapse. The neutral third is meaningful precisely because major and minor thirds remain intelligible poles; the intermediate interval enlarges the field between them. To hear what lies between is not to abandon established categories but to refine them. Microtonal humanism, as I use the phrase, is therefore the conviction that perception can be educated and expanded—and that musical systems should remain open to what the ear can learn to hear.

IV. The Theology of Creation

Within my Presbyterian Christian worldview, divine Creation is more closely analogous to composition than improvisation: an act of ordered authorship rather than uncertainty or discovery on God's part. Human beings do not create ex nihilo, nor does artistic invention rival divine Creation. Yet the human capacity to imagine, organize, and make is meaningful to me precisely because humanity is made in the image of God. Artistic creation can therefore participate, in a subordinate and analogical sense, in a God-given capacity to bring ordered form into being.

This theology is explicitly mine. The rhythmic, harmonic, and collaborative systems of the Nu Dawn do not require Christian belief for their musical use. Theology provides the metaphysical account through which I understand their significance.

1. Creation as Reflection

Composition reflects the creative faculty through which human beings transform inherited materials into new form. Time, pitch, silence, timbre, memory, technique, and tradition precede any individual composer; authorship consists in ordering them intentionally. For the Christian artist, that capacity can be received with gratitude rather than ownership in an absolute sense. Innovation becomes neither rebellion against Creation nor an attempt to imitate divine omnipotence, but a human exercise of imagination within Creation.

2. Improvisation as Prayer

Improvisation can function analogously to prayer because preparation precedes surrender: one internalizes structure and language so deeply that deliberate control can give way to responsive creation in the moment. This is not the surrender of intellect. Technique, vocabulary, harmonic and rhythmic fluency, tradition, listening, and instrumental control remain active precisely because they have been internalized.

In my own practice, improvisation can become an act of worship: disciplined attention joined to responsiveness. I do not claim that improvisation is inherently holier than composition, or that every improvised performance is prayer. The analogy describes a mode of artistic attention in which preparation makes spontaneity possible.

3. Mathematics as Divine Language

I approach mathematics as something discovered rather than invented. Human notation, terminology, and proof systems are constructed, but the relationships they describe are not created by our decision to notice them. Science, within my theology, is humanity's attempt to discover the nature of God's Creation, and mathematics gives us a language with which to codify part of that understanding.

The Padovan recurrence is a particularly direct example. I did not invent the relationship $F(n)=F(n-2)+F(n-3)$; I recognized its relevance to ordered binary–ternary rhythmic construction and developed a musical methodology around it. Theory, in this sense, becomes both analysis and discovery: a way of recognizing structures that exceed the individual who names them.

4. The Composer's Covenant

Integrity means intentionality and truthful authorship. No meter, tuning system, harmonic language, level of complexity, or degree of commercial accessibility is morally suspect merely because of its

style. The ethical failures relevant to composition are different: imitation without understanding, concealment of influence, exploitation, intellectual dishonesty, or the passive surrender of artistic decisions to convention.

The composer's responsibility is therefore to know why a choice has been made, to acknowledge the traditions and people from whom the work descends, and to distinguish innovation from novelty. Freedom requires craft; experimentation requires accountability. The goal is not freedom from every rule but freedom to choose, construct, revise, or reject rules consciously.

5. Eternal Restatement

A work survives through recurrence without remaining identical. Performance, interpretation, transcription, pedagogy, recording, and criticism continually restate art in new contexts. Within my theology, this recurrence can carry spiritual significance without making every performance a new Genesis. Human art is finite; its capacity for renewed encounter is not. This principle prepares the doctrine's later argument for legacy: preservation matters precisely because variation requires something accurate to inherit.

V. The Praxis of Collaboration

Creation may begin alone, remain alone, or become collective. Artistic meaning does not require communal verification, although collaboration and reception can challenge, expand, validate, contextualize, and realize meanings that solitary authorship cannot produce by itself. Community is central to my faith, but neither faith nor artistic legitimacy requires that every act of creation be collaborative. The Nu Dawn approach therefore begins with individual agency and asks how that agency changes as coordination increases.

1. Freedom Within Form

Individual liberty is maximized until its exercise prevents another participant—or the ensemble collectively—from fulfilling the agreed musical objective. In the quartet setting that characterizes much of my recorded work, designated roles can coexist with substantial agency: a pianist may substitute harmony, a bassist may imply extensions through motion, and a drummer may reorganize accent within an established 9/8 grouping such as 2+2+2+3. The composition establishes the field; performers make consequential decisions inside it.

As ensemble size, microtonal precision, hocketing, or formal interdependence increases, some individual freedom must be exchanged for coordination. Freedom is therefore not fixed; it scales with the degree of coordination required by the work. A good leader imposes no more constraint than the musical objective requires.

2. Conducting as Stewardship

A conductor possesses real authority. The relevant question is not whether hierarchy exists, but whether authority is exercised legitimately. Authority is legitimate when exercised in service of the shared work rather than the ego of the authority figure. Conducting coordinates time, interpretation, balance, entrances, rehearsal priorities, and collective attention. Gesture can invite, but it can also instruct; both are appropriate when they serve the agreed artistic objective.

This conception is compatible with my Libertarianism because liberty does not require the absence of voluntary structure. Musicians may consent to roles that temporarily constrain individual choice in order to accomplish something no participant could realize alone. Leadership becomes stewardship of that shared purpose.

3. The Nu Dawn Ensemble Model

Andrew Wilson is the author; Nu Dawn is the experimental orientation. Not every chart, transcription, lead sheet, or original composition I produce is automatically a Nu Dawn work. A project becomes recognizably Nu Dawn when it deliberately interrogates or expands at least one inherited musical assumption—metric, harmonic, microtonal, timbral, formal, technological, improvisational, orchestrational, or otherwise—and when that experiment is integrated into the identity of the work rather than attached as decoration.

Complexity is not a membership requirement. A simple work can embody the Nu Dawn orientation if its simplicity is itself an intentional response to inherited assumptions. More importantly, the methodology must be transmissible: if no musician other than Andrew Wilson can create Nu Dawn music, then the doctrine is merely a description of one person's catalog. A movement requires principles that others can inherit and transform.

4. Institutional Praxis

The Nu Dawn is intended eventually to exceed the ensemble. A record label, corporation, educational project, lecture series, publication, documentary, performance venue, jazz club, or other institution may provide material conditions through which experimental work can survive and circulate. The exact institutional form is not yet fixed; the governing principle is.

Institutions should preserve access to experimentation rather than allowing marketability, convention, or administrative convenience to become the sole criteria of artistic legitimacy. Financial sustainability matters because an institution that cannot survive cannot preserve anything. Commercial viability must therefore function as a constraint and resource, not the ultimate gatekeeper of artistic worth. A future Nu Dawn label may range broadly across innovative music while naturally reflecting a particular affinity for jazz, fusion, and adjacent experimental practices.

5. The Theology of Collective Creation

Many autonomous persons can retain individual identity while voluntarily coordinating toward a unified creation. Within my Christian metaphysics, this provides a meaningful theological analogy: unity need not require erasure of difference. It is not empirical proof of God, nor does collective music become sacred merely by involving multiple people. It demonstrates, in a human artistic setting, how differentiated participants can become mutually accountable to a shared purpose.

The practical continuum is therefore clear: solo creation emphasizes individual sovereignty; small-ensemble creation permits extensive negotiated liberty; large-ensemble creation requires greater coordination; conducting stewards collective purpose; and institutions preserve the conditions under which experimentation remains possible.

VI. Legacy & Continuity

Art does not survive by remaining untouched. It survives through transmission: performance, study, criticism, reinterpretation, adaptation, and memory. Legacy therefore requires two commitments that can appear contradictory but are mutually necessary—preservation and mutation. The historical record should remain accurate enough that future musicians can recover what an artist actually wrote, believed, and practiced. The living descendants of those ideas should remain free to become something else.

Preserve the historical doctrine; do not fossilize the living methodology. A future scholar who reconstructs Nu Dawn practice with extraordinary fidelity and a future scholar who dismantles its assumptions in order to build a better system can both participate meaningfully in its legacy. The hope is not merely that the name Andrew Wilson survives, but that useful ideas continue to develop after the name itself becomes historically distant.

1. The Open Doctrine Principle

Truth demands abrasion. During my lifetime, this doctrine remains subject to my own revision as evidence, experience, and understanding change. Its historical versions should nevertheless remain identifiable as historical documents. After me, readers are invited to annotate, critique, contradict, extend, and fork its principles rather than retroactively rewriting what I claimed to believe.

Critique is therefore not disrespect. It is one of the most serious forms of engagement a doctrine can receive. My own epistemic practice proceeds by conceptualizing a position, binarizing it through serious engagement with its antithesis, and gradientializing the field between those poles. A doctrine that cannot withstand that process should not demand preservation by authority alone.

2. The Nu Dawn Label as Sanctuary and Laboratory

A future Nu Dawn label should preserve significance without pretending that sales are irrelevant. Commercial sustainability serves artistic continuity; artistic purpose does not exist merely to serve commercial sustainability. The institution should create space for ideas that may be too unconventional for ordinary market incentives while still respecting the material realities of artists, engineers, venues, manufacturing, distribution, and administration.

Its curation should favor genuine experimentation rather than novelty as branding. The catalog may include any sufficiently innovative work, although jazz, fusion, and adjacent practices will likely remain a gravitational center. The institution succeeds when commercial viability remains a means of sustaining adventurous art rather than the criterion by which adventurous art is permitted to exist.

3. The Scholar's Responsibility

Radical experimentation increases the scholar's responsibility to know what came before. Innovation does not authorize historical amnesia. In jazz especially, lineage is constitutive: artists inherit practices from teachers, recordings, communities, traditions, and predecessors, then absorb, contest, and extend them. George Russell's theoretical influence upon Don Ellis did not prevent Ellis from developing his own work in Indian music and complex meter; lineage enabled departure rather than forbidding it.

The scholar should therefore preserve provenance and historical context accurately while treating tradition as generative rather than restrictive. Teach innovation as heritage and heritage as invitation. Preserve frameworks with enough precision that future musicians know what they are mutating. Inherited systems are starting points, not boundaries. Understand them deeply enough to challenge them responsibly.

4. The Listener's Role

Authorial intention establishes historical meaning; listener interpretation establishes experiential meaning. Neither eliminates the other. A composer can state what a work was designed to signify, what circumstances produced it, and what techniques shaped it. A listener can nevertheless encounter associations, emotions, structures, and meanings that the composer did not consciously anticipate.

Attentive listening therefore participates in continuity without retroactively rewriting authorship. Listening literacy expands what can be perceived, discussed, criticized, and transmitted. The listener does not owe the doctrine agreement. The listener owes the work only the seriousness of engagement appropriate to whatever claims they choose to make about it.

5. Continuity Beyond the Author

The strongest legacy would contain both faithful remembrance and responsible departure: performances and festivals that preserve the repertoire; ensembles and alumni communities that keep its practices audible; scholarship that reconstructs, critiques, or revises its claims; and new music whose relationship to Nu Dawn may eventually be more conceptual than nominal. Centuries from now, the ideals may survive more successfully than the biography of their author. That possibility is not a loss of ownership. It is the fulfillment of transmission.

VII. Appendix

Where the preceding sections provide philosophy, theology, and artistic rationale, this appendix provides operational definitions and mathematical framework. The terms below are intended to be reproducible: a reader should be able to apply them without relying on metaphor.

1. Lexicon of Rhythmic Terms

- **Metric Cycle** — The complete ordered structure of constituent temporal groupings before the formal metric downbeat returns.
- **Metric Dissonance** — Temporal tension created by unfamiliar asymmetry, accentual conflict, displacement, polymeter, or competing expectations of return.
- **Compositional Metric Resolution** — A resolution in which the musical material itself changes, aligns, reorients, or otherwise reconciles a prior metric tension.
- **Cognitive Metric Resolution** — A resolution in which the musical material remains unchanged while the listener internalizes its organization sufficiently for a previously unstable structure to become intelligible.
- **Metric Diminution / Augmentation** — Proportional contraction or expansion of a rhythmic structure while preserving its internal durational relationships.
- **Metric Retrograde** — Reversal of the ordered grouping sequence. Example: 2+2+3 becomes 3+2+2.
- **Metric Inversion** — Reversal of the accentual hierarchy without changing the underlying durations or grouping order. Example: ONE two | ONE two | ONE two three becomes one TWO | one TWO | one TWO THREE.
- **Metric Retrograde Inversion** — Reversal of both grouping order and accentual hierarchy. Example: 2+2+3 with downbeat-oriented articulation becomes 3+2+2 articulated one TWO THREE | one TWO | one TWO.
- **Metric Fraction** — A descriptive grouping syntax in which a final incomplete recurrence is expressed as a fraction of an established grouping unit. It is not a universal arithmetic identity between mixed-number and conventional time signatures.
- **Metric Ontology** — Inquiry into what constitutes the structural identity of meter: its generative groupings, ordering, accent, recurrence, and perception, rather than numerator/denominator notation alone.

2. Metric Fractions

Fractional-meter language can describe a conventional meter from the perspective of an established internal grouping size. If a ternary grouping of three eighth notes is treated as one complete unit, the pattern 3+3+3+2 contains three complete units followed by two thirds of another. It may therefore be described conceptually as $3\frac{2}{3}$ such units while containing eleven eighth-note subdivisions. This does not make the written expressions “ $3\frac{2}{3}/4$ ” and “ $11/8$ ” universally interchangeable; the fractional description encodes a particular internal organization that the numerator 11 alone does not specify.

The same logic generalizes. The grouping 5+5+5+5+4 contains four complete quintuple units followed by four fifths of another: $4\frac{4}{5}$ units and twenty-four underlying subdivisions. Likewise, 5+3 contains one complete quintuple unit plus three fifths of another: $1\frac{3}{5}$ units and eight underlying subdivisions. In ordinary notation many such descriptions are unnecessarily cumbersome; their

value is analytical, historical, or conceptual when the incomplete recurrence of an established unit is itself musically salient.

3. The Arithmetic of 2s & 3s: A Rhythmic Application of the Padovan Sequence

The mathematical system considered here consists of ordered compositions of a whole integer n using only the alphabet $\{2,3\}$. The musical ontology interprets those ordered compositions as binary and ternary temporal groupings. The empirical qualification is equally important: foundational 1s can occur in real music, but within my listening corpus they appear as exceptional rather than generative norms. A real-world exception therefore does not invalidate the restricted combinatorial system; it identifies a musical event outside the alphabet being counted.

Let $F(n)$ denote the number of ordered compositions of n using only 2 and 3. With $F(0)=1$ and $F(1)=0$, the recurrence is $F(n)=F(n-2)+F(n-3)$ for $n \geq 2$. This is the Padovan recurrence applied to rhythmic composition: every admissible spelling of n ends either in 2, preceded by a spelling of $n-2$, or in 3, preceded by a spelling of $n-3$. The recurrence supplies the combinatorial architecture; the binary–ternary metric ontology realizes that architecture as ordered rhythm.

Counts for $n=1-16$: 0, 1, 1, 1, 2, 2, 3, 4, 5, 7, 9, 12, 16, 21, 28, 37. The complete matrix below is generated directly from the recurrence and contains every admissible spelling through 16.

1 = 0 admissible spellings (no formation using only 2 and 3)

2 = (2)

3 = (3)

4 = (2+2)

5 = (2+3), (3+2)

6 = (2+2+2), (3+3)

7 = (2+2+3), (2+3+2), (3+2+2)

8 = (2+2+2+2), (2+3+3), (3+2+3), (3+3+2)

9 = (2+2+2+3), (2+2+3+2), (2+3+2+2), (3+2+2+2), (3+3+3)

10 = (2+2+2+2+2), (2+2+3+3), (2+3+2+3), (2+3+3+2), (3+2+2+3), (3+2+3+2), (3+3+2+2)

11 = (2+2+2+2+3), (2+2+2+3+2), (2+2+3+2+2), (2+3+2+2+2), (2+3+3+3), (3+2+2+2+2), (3+2+3+3), (3+3+2+3), (3+3+3+2)

12 = (2+2+2+2+2+2), (2+2+2+3+3), (2+2+3+2+3), (2+2+3+3+2), (2+3+2+2+3), (2+3+2+3+2), (2+3+3+2+2), (3+2+2+2+3), (3+2+2+3+2), (3+2+3+2+2), (3+3+2+2+2), (3+3+3+3)

13 = (2+2+2+2+2+3), (2+2+2+2+3+2), (2+2+2+3+2+2), (2+2+3+2+2+2), (2+2+3+3+3), (2+3+2+2+2+2), (2+3+2+3+3), (2+3+3+2+3), (2+3+3+3+2), (3+2+2+2+2+2), (3+2+2+3+3), (3+2+3+2+3), (3+2+3+3+2), (3+3+2+2+3), (3+3+2+3+2), (3+3+3+2+2)

14 = (2+2+2+2+2+2+2), (2+2+2+2+3+3), (2+2+2+3+2+3), (2+2+2+3+3+2), (2+2+3+2+2+3), (2+2+3+3+2+2), (2+2+3+3+3+2), (2+3+2+2+2+3), (2+3+2+2+3+2), (2+3+2+3+2+2), (2+3+3+2+2+2), (2+3+3+3+3), (3+2+2+2+2+3), (3+2+2+2+3+2), (3+2+2+3+2+2), (3+2+3+2+2+2), (3+2+3+3+3), (3+3+2+2+2+2), (3+3+2+3+3), (3+3+3+2+3), (3+3+3+3+2)

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16 = (2+2+2+2+2+2+2+2), (2+2+2+2+2+3+3), (2+2+2+2+3+2+3), (2+2+2+2+3+3+2),
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4. Symbol Index for 24-EDO Integration

Accidental	Representative glyph	Displacement
Double Sharp	$\times / \sharp\sharp$	+200 cents
Three-Half-Sharp	$\sharp\sharp$	+150 cents
Sharp	$\sharp$	+100 cents
Half-Sharp	$\sharp$	+50 cents
Natural	$\natural$	0 cents
Half-Flat	$\flat$	-50 cents
Flat	$\flat$	-100 cents
Three-Half-Flat	$\flat\flat$	-150 cents
Double Flat	$\flat\flat$	-200 cents

Terminological note: “Three-Half-Sharp” and “Three-Half-Flat” are intentional. In this nomenclature a sharp or flat represents 100 cents; one half of that accidental represents 50 cents, and three halves represent 150 cents. The terminology therefore describes the size of the alteration as a fraction or multiple of the conventional accidental.

5. Listening and Research Resources

Spotify playlist containing 800+ works selected for odd- and/or multi-metered organization:

<https://open.spotify.com/playlist/40F6bcxCmwjJT5NXxfzrn?si=5344a941d01743b5>

Don Ellis Metric Index: public edition in preparation.

VIII. Epilogue: Towards Dawn

The Nu Dawn is a manifesto, a methodology, an artistic identity, and—if others find use in it—a movement capable of exceeding the person who began it. It is also unfinished. No doctrine devoted to experimentation can remain alive by demanding that its descendants reproduce it unchanged.

Every generation inherits both the responsibility and the privilege of continuation. To study time is to study one of the conditions through which human life, memory, expectation, and music become intelligible. To organize time in sound is to make choices about attention: what returns, what changes, what is emphasized, what is withheld, and what becomes newly perceptible. Within my Christian metaphysics, that creative attention can also become an act of gratitude toward Creation.

The principles collected here should therefore be preserved accurately enough to be understood and challenged freely enough to remain useful. Learn the lineage. Test the mathematics. Hear the intervals. Question the metaphors. Reject what fails. Extend what survives. If the Nu Dawn becomes a genuine movement, its success will not be measured by obedience to Andrew Wilson, but by the capacity of future musicians to inherit systems as starting points rather than boundaries and to challenge them responsibly.

The Nu Dawn has already begun, but it has not finished arriving. Every new work, interpretation, critique, and discovery can alter what the phrase comes to mean. The invitation of this doctrine therefore culminates in a challenge—a question that has accompanied my music from its beginning and that deliberately means both the arrival of another day and the possible arrival of the Nu Dawn itself.

What will you do with your time when the Nu Dawn arrives?