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The “Multi” in Multimodal

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Another issue, another treasure trove of creative marvels presents itself to us, here at *Ubiquity, Creative Works Strand*. And I have the distinct pleasure of providing my readers (and viewers and listeners!) with all that we have winnowed. When the *Creative Works Strand* was first contemplated, one of the key questions before us was just how much “freedom” in form and genre we were going to permit in the strand. We decided to allow just about anything and everything that could be aggregated in digital form from students, educators, writers, and artists. Therefore, photographs, paintings, poetry, prose, musical compositions, mashups, mixups and other creative material became not just what we allowed, but what we encouraged. And we are the better for this decision. As in our first issue, we have things to listen to, things to gaze at, and things to read. We are grateful for our reviewers also, because they have so far seemed to make such wise decisions. Bravo to all of you.

On the poetry front, Theron Montgomery, Jr. is back, this time with a meditation on the special pleasures of Mozart and how immutable his genius is, no matter the vessel through which his melodies come. In Montgomery’s reminiscence, Mozart’s connection to the other sounds of nature affirms the spirituality of music and its many instruments, both natural and man-made, even within that more mundane container of divinity—a church.

It’s early June, and Elgar’s “Pomp and Circumstance” (2015) has only just begun to fade in its reverberations. The graduations in the more than three thousand institutions of higher learning in the United States have concluded with their ironically termed “commencements.” David L. Keiser, in his “*Meditation for Graduation*” makes much of this idea of commencement, or beginning, as he importunes graduates to be brave, to be true to themselves, and even to be cautious, when that is warranted. It is the rare poet who compares graduates so complementarily

to snails at a smorgasbord, as he does, but his metaphor sits unsullied in the rich soil (if I do not worry the meaning) of his hortatory philippic.

We would like every issue of the *Creative Works Strand* to have a cynosure, and in this issue it is once again the contribution of a young artist, in this case a short story writer who wrote her piece while still in high school. The story, “*The Social Circuit*,” by Sara E. Omer, is a sci-fi confection, and will be made all the clearer and more marvelous to the readers if they indulge in the podcast the author has provided that delves into the mythic forbears of the nomenclature and situations in the piece. We are impressed both by the structural and narrative strength of the work and the rare erudition that has gone into its research, particularly considering the age of its author. Bravissima!

Finally, we also offer “*Lessons in Vulnerability*,” by Aaron Bodle, Cheri Beverly, Katie Dredger, Diane Foucar-Szocki, Teresa Harris, Shin Ji Kang, Douglas Loveless, Margaret B. Shaeffer, Jane Thall, and Phil Wishon. This rich, multilayered graphical piece attracts attention, keeps it there and stokes the fires of contemplation. We recommend that you tilt your head to and fro and check out its many nuances, some of which only come from repeated viewing. No doubt, the many-splendored authorship of the piece had something to do with its pastiche-like final form; it is a tribute to the power of collaboration in art. It is also encouraging to those of us who labor in solitude to make art that having the support and creative spark of others can be a real blessing.

Allow those of us who have seen and drawn such pleasure from the above works to share them now with you. Read, see, and hear on!

References

Pomp and Circumstance March in D Major, Op. 39, No. 1. (2015). In *Encyclopædia Britannica*.

Retrieved from <http://www.britannica.com/EBchecked/topic/469396/Pomp-and-Circumstance-March-in-D-Major-Op-39-No-1>¹

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