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Time Cube is a piece for three percussionists, piano, and two narrators that is inspired by the life and work of Otis Eugene "Gene" Ray, the self-proclaimed doctor who deemed himself "The Wisest Human" and disseminated his baffling theory of temporal progression called Time Cube via the internet in the late 1990's. This piece, named after his theory, aims to juxtapose Ray's writings (and signature writing style) with the biographical context surrounding his work, while also aiming to incorporate musical and extramusical elements inspired by Time Cube. Ray was a popular figure in the early internet, and his website, now defunct, still lives on in the Wayback Machine. His bizarre ideas served as the basis of a large body of research, most of which is non-scholarly, observational, internet-based work. In the piece, the Time Cube is physically represented by a Rubik's Cube and the score is presented in a corresponding modular format. The resulting piece uses chance procedures to capture the logic-defying flavor of his wacky theory. Certainly not to be mistaken as a defense of Ray's thought process, *Time Cube* hopes to shed light and create interest in this unique figure and present a cautionary tale of what happens when echo chambers, confirmation bias, likely mental illness, and mass public forum collide. The written segment of this thesis will cover the story and context behind the piece's creation, the story of Time Cube itself, and how these elements play into the composition of the piece. The full instrumental score and narration text is provided in Appendix A.

NONTRADITIONAL STRUCTURE AND ALEATORIC DEVELOPMENT IN

TIME CUBE

by

Jacob Alan Smith

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CHAPTER I: INTRODUCTION

Time Cube, a piece for three percussionists, piano, and two narrators, uses instrumental textures, a nontraditional score, and randomization of the score's individual parts to create a highly rhythmic, yet aleatoric work. The overall score is divided into several sections: a set of performance instructions that all performers are expected to adhere to, a narration script for both narrators only, and four instrumental parts for the instrumental performers only. The story of the piece is based on the writings of early Internet figure Otis "Eugene" Ray and his zany theory he called "Time Cube." More information about Time Cube and biographical information about Ray can be found in Chapter III.

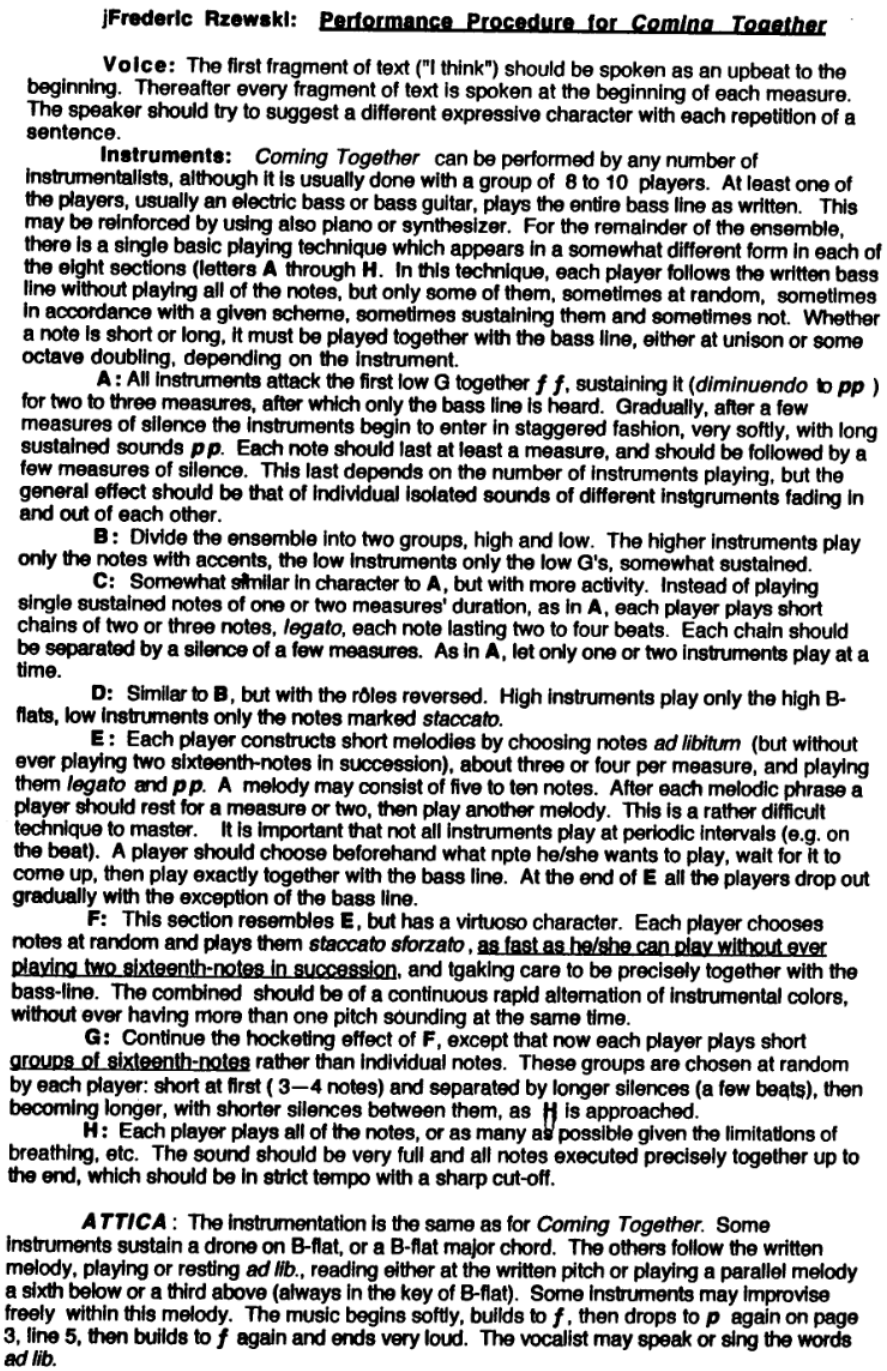
In order to tell Ray's story and aurally represent his theory, the piece is broken into two textural worlds that frequently alternates between one part in which one of the narrators is reading quotes directly from Ray's writings while backed by an aleatoric instrumental accompaniment, and the other where a second narrator is providing context for those quotes without any instrumental backing whatsoever. The aleatoric elements of the instrumental parts comes from the way the score is structured: the "score" that all of the instrumentalists follow takes the form of a Rubik's Cube that is placed at the center of the ensemble and shuffled, and each of their individual parts is broken into 16-bar sections that correspond with each of the six colors present on the cube. When read in a certain predetermined pattern by all players (see Figure 5), the score is effectively randomized according to the pattern of colors present on the side of the cube facing each instrumentalist. A more detailed description of *Time Cube*'s composition can be found in Chapter IV and the full score can be referenced in Appendix A.

CHAPTER II: PRECEDENTS AND INSPIRATIONS

The main inspirations for this piece lie in the worlds of minimalist and aleatoric music, particularly the works of Frederic Rzewski and Steve Reich. Rzewski's 1972 aleatoric piece *Coming Together* served as *Time Cube*'s primary musical inspiration. In *Coming Together*, only the bass line is specified, while a narrator speaks over top of the indeterminate ensemble performing the piece. While *Time Cube* specifies more of its musical texture than *Coming Together* and requires a stricter adherence to a core pulse, it still takes heavy inspiration from the piece's element of "randomization" in its aleatoric structure. A comparison can be drawn to the inherent rhythmic alignment variations between players in *Coming Together* to the randomization of part order present in *Time Cube*, and both serve to achieve a similar effect: to make each performance sound different (sometimes radically), and to tell a narrative through clearly spoken text over a chaotic soundscape (as seen in Figure 1). Another piece by Rzewski that served as inspiration and shares significant compositional elements with *Time Cube* is *Les Moutons de Panurge*, which foregoes the narration aspect but leans into the timbral chaos of its indeterminate instrumentation. In this piece, the score is once again modular and more adherent to a core rhythmic alignment than *Coming Together*, but significantly more disjointed. Rzewski even asks the performers in the piece's program notes to "never stop or falter," "always play loud," and "follow the rules strictly."[1] All three of these works discussed emphasize a chaotic soundscape and an adherence to a set of rules governing their performance.

[1] Frederic Rzewski, *Les Moutons de Panurge*, musical score, 1969.

Figure 1. Rzewski's *Coming Together* Performance Procedure[2]



jFrederic Rzewski: Performance Procedure for *Coming Together*

Voice: The first fragment of text ("I think") should be spoken as an upbeat to the beginning. Thereafter every fragment of text is spoken at the beginning of each measure. The speaker should try to suggest a different expressive character with each repetition of a sentence.

Instruments: *Coming Together* can be performed by any number of instrumentalists, although it is usually done with a group of 8 to 10 players. At least one of the players, usually an electric bass or bass guitar, plays the entire bass line as written. This may be reinforced by using also piano or synthesizer. For the remainder of the ensemble, there is a single basic playing technique which appears in a somewhat different form in each of the eight sections (letters **A** through **H**. In this technique, each player follows the written bass line without playing all of the notes, but only some of them, sometimes at random, sometimes in accordance with a given scheme, sometimes sustaining them and sometimes not. Whether a note is short or long, it must be played together with the bass line, either at unison or some octave doubling, depending on the instrument.

A: All instruments attack the first low G together ***f f***, sustaining it (*diminuendo* to ***pp***) for two to three measures, after which only the bass line is heard. Gradually, after a few measures of silence the instruments begin to enter in staggered fashion, very softly, with long sustained sounds ***p p***. Each note should last at least a measure, and should be followed by a few measures of silence. This last depends on the number of instruments playing, but the general effect should be that of individual isolated sounds of different instgruments fading in and out of each other.

B: Divide the ensemble into two groups, high and low. The higher instruments play only the notes with accents, the low instruments only the low G's, somewhat sustained.

C: Somewhat similar in character to **A**, but with more activity. Instead of playing single sustained notes of one or two measures' duration, as in **A**, each player plays short chains of two or three notes, *legato*, each note lasting two to four beats. Each chain should be separated by a silence of a few measures. As in **A**, let only one or two instruments play at a time.

D: Similar to **B**, but with the rôles reversed. High instruments play only the high B-flats, low instruments only the notes marked *staccato*.

E: Each player constructs short melodies by choosing notes *ad libitum* (but without ever playing two sixteenth-notes in succession), about three or four per measure, and playing them *legato* and ***p p***. A melody may consist of five to ten notes. After each melodic phrase a player should rest for a measure or two, then play another melody. This is a rather difficult technique to master. It is important that not all instruments play at periodic intervals (e.g. on the beat). A player should choose beforehand what npte he/she wants to play, wait for it to come up, then play exactly together with the bass line. At the end of **E** all the players drop out gradually with the exception of the bass line.

F: This section resembles **E**, but has a virtuoso character. Each player chooses notes at random and plays them *staccato sforzato*, as fast as he/she can play without ever playing two sixteenth-notes in succession, and tgaking care to be precisely together with the bass-line. The combined should be of a continuous rapid alternation of instrumental colors, without ever having more than one pitch sounding at the same time.

G: Continue the hocketing effect of **F**, except that now each player plays short groups of sixteenth-notes rather than individual notes. These groups are chosen at random by each player: short at first (3—4 notes) and separated by longer silences (a few beats), then becoming longer, with shorter silences between them, as **H** is approached.

H: Each player plays all of the notes, or as many as possible given the limitations of breathing, etc. The sound should be very full and all notes executed precisely together up to the end, which should be in strict tempo with a sharp cut-off.

ATTICA: The instrumentation is the same as for *Coming Together*. Some instruments sustain a drone on B-flat, or a B-flat major chord. The others follow the written melody, playing or resting *ad lib.*, reading either at the written pitch or playing a parallel melody a sixth below or a third above (always in the key of B-flat). Some instruments may improvise freely within this melody. The music begins softly, builds to ***f***, then drops to ***p*** again on page 3, line 5, then builds to ***f*** again and ends very loud. The vocalist may speak or sing the words *ad lib.*

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[2] Frederic Rzewski, *Coming Together*, musical score, Brussels: Sound Pool Music (BMI), 1971. Reprinted under the Creative Commons Performance Restricted Attribution Non-commercial No Derivatives 1.0 license.

The works of American minimalist composers such as Steve Reich and Terry Riley also served as inspiration for *Time Cube*'s textural and timbral elements. In the case of Reich, much of his musical language bled into *Time Cube*'s timbre, but it is particularly his *Music for 18 Musicians* and *Electric Counterpoint* that most influenced the piece's texture. The focus on rhythmic consistency and percussion in *Music for 18 Musicians*, as well as the evolving and aleatoric nature of the original work influenced *Time Cube*'s instrumentation, and the heavy focus on melodic interplay within *Electric Counterpoint* (as well as the other *Counterpoint* pieces by Reich such as *New York Counterpoint* and *Vermont Counterpoint*) influenced the way *Time Cube*'s individual parts interlock. Reich's *Double Sextet* also deserves a mention here for the same reasons as *Music for 18 Musicians*, an adherence to a core pulse using keyboard instruments being the primary reason. *Time Cube*'s unique aleatoric elements took significant inspiration from Terry Riley's landmark composition *In C*, with some notable differences. The structure of *In C* is much looser than *Time Cube*'s, but the idea of different parts that are not fixed in their structure and are underpinned by a core rhythmic pulse remains present in *Time Cube*. Additionally, Riley specifies an order in which to play the different sections of *In C*, while *Time Cube* leaves them fully up to chance according to a score that is physically randomized prior to the performance. Finally, there is an aspect of community that resonates with the performers while performing *In C* that *Time Cube* aimed to, in a sense, replicate.[3] While the adherence to a core rhythm (played by the cajon) helps the players to synchronize during the instrumental parts of *Time Cube*, the players must listen to each other in order to achieve the right balance of sound and accents, and a true "interlocking" sound comes from performers

[3] Robert Carl, *Terry Riley's In C*, Oxford: Oxford University Press, 2009.

listening closely to each other to make sure that every part is not only audible but distinct and able to be extracted from the core texture without jeopardizing the rest of the ensemble.

CHAPTER III: BIOGRAPHICAL INFORMATION AND THE STORY OF "TIME CUBE"

Otis "Eugene" (Gene) Ray was an electrician, marble enthusiast, and conspiracy theorist born on July 2, 1927 in Elmore County, Alabama.[4] For most of his career, he worked as an electrician by day and as a promoter of the game of marbles in his free time, even writing books about the game and trademarking the nickname "Mr. Marbles." It was in 1997, when he published his "Time Cube" theory to the Internet, that he would gain more widespread popularity and the reputation that he earned. On this website (timecube.com), he wrote about his theory in a stream-of-consciousness manner, all of it in large font and in a distinctive written cadence that makes the documentation somewhat difficult to read.[5] Even more difficult than reading his theory is comprehending it, as the theory makes little sense, and is often not grounded in reality and self-contradictory.[6]

In Ray's theory, he purports that there are actually 4 days occurring on Earth at any given time as opposed to only one, thereby giving each "day" 96 hours, and this "cubicism" (as Ray calls it) extends out into many other facets of life as well. A notable example that he frequently draws upon is the "four-corner human metamorphosis," where he purports that life has four stages—child, teen, parent, and grandparent.[7] Ray himself claimed that he is on his "fourth corner," meaning that he is in the "grandparent" phase of his metamorphosis.[8] He also relates

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[4] *Otis Eugene Ray (1927-2015)* – Memorials FindAGrave obituary, accessed April 1, 2026, https://www.findagrave.com/memorial/178435720/otis_eugene-ray.

[5] Richard Janczarski, "Dr Gene Ray Time Cube Experience - Episode 11," YouTube video, 9 min., 58 sec., posted January 1, 2008 by Pyramid0rz, accessed April 1, 2026 at https://www.youtube.com/watch?v=qRmdwZb5fSw.

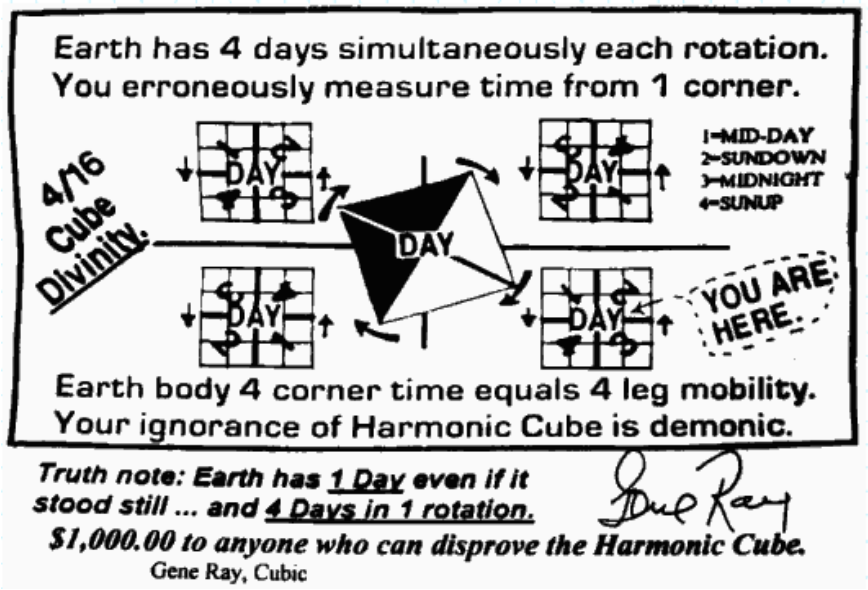
[6] Dmitry Brant, "On Time Cube," website, accessed April 1, 2026 at https://dmitrybrant.com/timecube.

[7] Gene Ray, "Time Cube," website, archived January 12, 2016 at https://web.archive.org/web/20160112193916/http://timecube.com/.

[8] Richard Janczarski, "Dr Gene Ray Time Cube Experience - Episode 1," YouTube video, 9 min., 36 sec., posted November 22, 2007 by Pyramid0rz, accessed April 1, 2026 at https://www.youtube.com/watch?v=LVTk81HGb2s.

this to the "four-corner head" of the human mind, stating that the face is only one of the "corners" of the head and that each person is only ¼ of the person they were taught to think they are.[9] This can be seen in the diagram Ray published to his website and frequently used in promotional materials in Figure 2. He also purports that Greenwich time is a lie, and that there is a vast conspiracy amongst scientists and educators to maintain this status quo and keep the "truth" hidden. Adhering to this framework, he then concludes that all religions are not only fictional but malicious, and are a part of this conspiracy. Within this rough overview of his theory, Ray includes many other loosely connected aspects of his theory, such as the belly-button being a signature of "your personal creator" and, quite crucially, that people who refuse to believe or question his theory are evil.[10]

Figure 2. Gene Ray's Time Cube Diagram[11]



[9] Ray, "Time Cube," 1997.
[10] Ibid.
[11] Ibid.

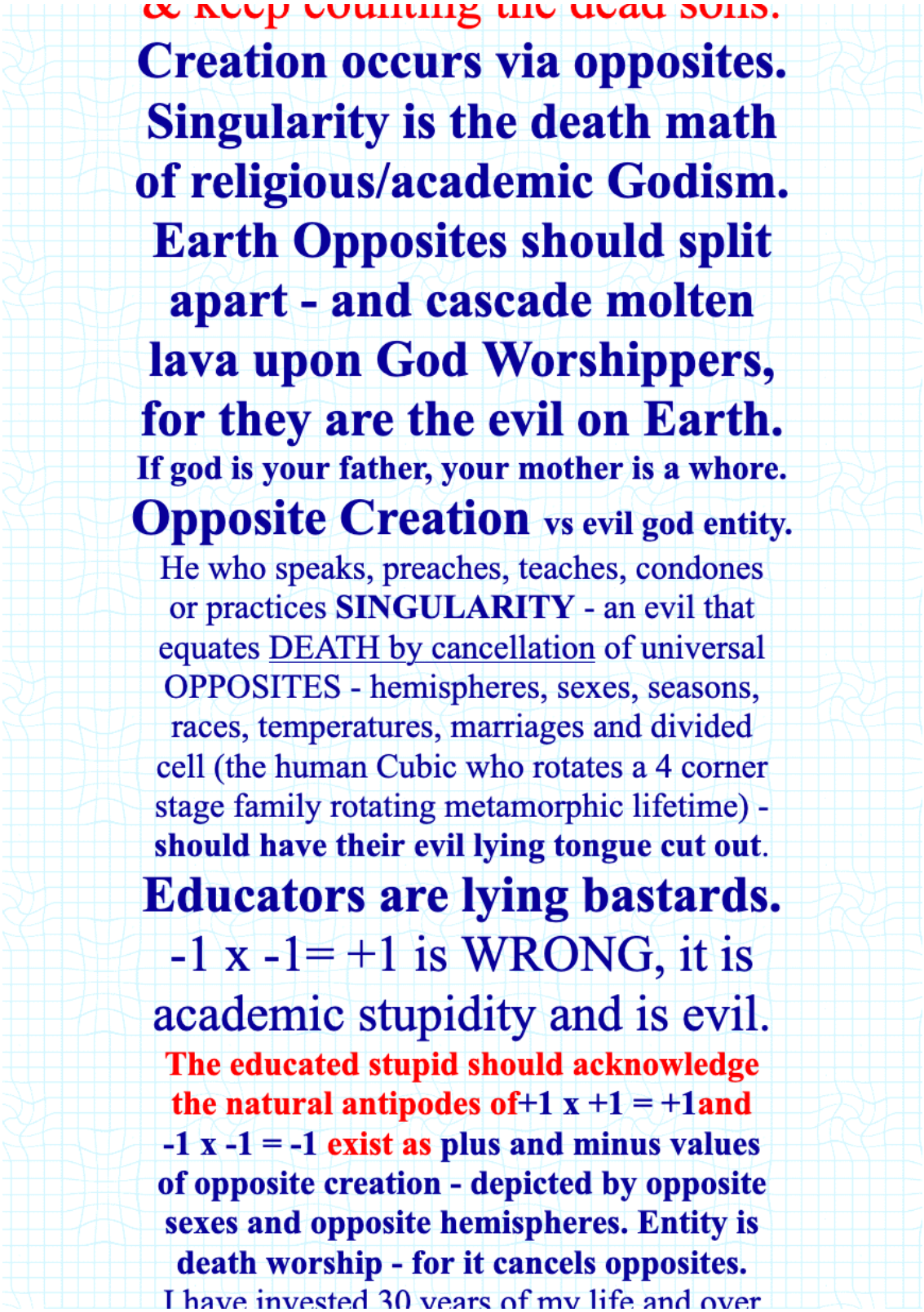
Ray's thoughts on the (many) opposers of his theory were quite harsh. In particular, he had a disdain for academia, organized science, and especially religion. He has referred to "cubeless" academia as "armageddon" and "Big Brother's Ministry of Obscurantism," religions as "erroneous word gods," and his discovery of Time Cube as more important than the first moon landing.[12] In fact, a term that he frequently used to describe his detractors was "educated stupid," in reference to their academic backgrounds but continued ignorance of what he perceived to be the true way of the universe.[13] He claims that these people are indoctrinated with "opposite brains," meaning that they lack the ability to comprehend Time Cube.[14]

As can be seen in Figure 3, the Time Cube website was laid out as a single continuous block of text (eventually spreading out onto a second page that is much the same as the first) and in an incohesive, stream-of-consciousness fashion that makes the text difficult to read and even more difficult to understand. Despite this, most of the key points within the mass of information on his site are repeated several times within the text, with (according to Ray) every line being in large font because it immediately catches the eye, and when someone sees it, "they've already read it."[15] This seemingly one-off statement partially inspired the timbral composition of *Time Cube*: the listener needs to hear each of the themes present in the piece, so it is paramount to not only repeat them (across all parts as well as sequentially), but to make them bold and present within the musical texture so that the listener begins to know what they are hearing the moment they hear it, allowing the listener to easily entrain themselves to the core rhythm and "indoctrinate" themselves into the thematic world of the piece.

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[12] Ibid.
[13] Ibid.
[14] Ibid.
[15] Richard Janczarski, "Dr Gene Ray Time Cube Experience - Episode 11," 2008.

Figure 3. Time Cube Website[16]



CHAPTER IV: THE COMPOSITION OF *TIME CUBE*

Aleatoric in nature, the structure of my work *Time Cube* is quite unconventional even within that context. The piece proceeds in a modular fashion using the nine blocks of each side of the Rubik's Cube and frequently switches between two vastly different sonic worlds in a manner that is intended to induce a sort of tonal whiplash. One of these sonic worlds is highly chaotic and volatile in nature, with one of the narrators reading text quoted directly from Gene Ray's own writings over the busy texture. The other sonic world consists of only an unaccompanied narrator (the one not reading Ray's writing), who is providing biographical, historical, and sometimes editorial content about Ray and his life. The piece uses the switches between these two soundscapes as the basis of its structure, as is depicted in Figure 4.

[16] Ray, "Time Cube," 1997.

Figure 4. The Flow of *Time Cube*'s Internal Structure

3	2	1
4	9	8
5	6	7

1. Block 1
    - Ensemble plays their parts that correspond with the color of this block on their respective sides of the cube, synchronously cued in by Narrator 1.
    - Narrator 1 reads their first part ("Ray Monologue 1") with instrumental backing.
    - After Narrator 1 finishes, they cut off the ensemble, and Narrator 2 reads their first part ("Narrator Text 1").
    - Move to Block 2.
2. Block 2
    - Ensemble plays their parts that correspond with the color of this block on their respective sides of the cube, synchronously cued in by Narrator 1.
    - Narrator 1 reads their first part ("Ray Monologue 2") with instrumental backing.
    - After Narrator 1 finishes, they cut off the ensemble, and Narrator 2 reads their first part ("Narrator Text 2").
    - Move to Block 3.
3. Block 3
    - Ensemble plays their parts that correspond with the color of this block on their respective sides of the cube, synchronously cued in by Narrator 1.
    - Narrator 1 reads their first part ("Ray Monologue 3") with instrumental backing.
    - After Narrator 1 finishes, they cut off the ensemble, and Narrator 2 reads their first part ("Narrator Text 3").
    - Move to Block 4.

…etc. until the instrumental performers and Narrator 1 perform Block 9, after which the piece is complete.

However, the most unconventional part of the piece is its instrumental organization and scoring. Prior to the performance, a shuffled 3x3 Rubik's Cube is placed in the middle of the instrumental performers, in a position where all of them can see it in their relative periphery, with one flat side facing each performer. This will act as the group's "score." Each performers'

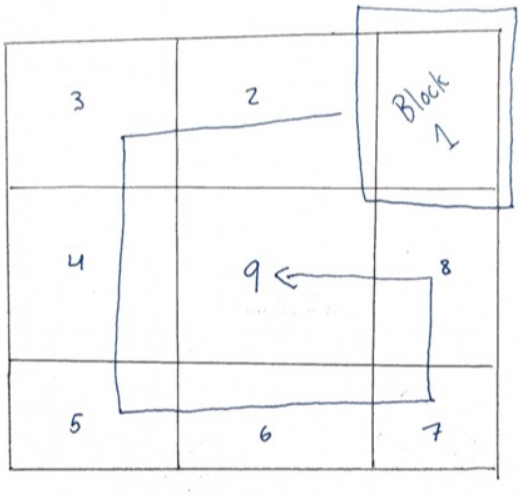
individual score is divided into five color-coded sections[17] (in the cajon part's case, six), which each correspond to one of the colors present on a standard Rubik's Cube[18] (with the color white being excluded).[19] When the blocks on any given side of the cube are read in a certain pattern (depicted in Figure 5), the order of each of the color-coded sections of each players' score is decided, based on the order of the block colors on the side of the cube facing them. When the piece starts (with the narrator reading Ray's quotes speaking), the instrumental performers begin playing the color-coded section of their instrumental part that corresponds with the first "block" on their side of the cube, which is likely to be different for each player each time. They are to play this 16-bar section of music on repeat until cued to stop by the narrator reading Ray's quotes, who will stop at the end of their speaking section. Once the instrumentalists cut off, the other narrator will read their part in otherwise complete silence. Once that narrator is done, the one reading Ray's quotes will resume their part while cueing the instrumental ensemble to begin playing again. This time, the ensemble will be on the next "block" of the Rubik's cube, and the configuration of the parts is likely totally different than the first time. This cycle continues until all nine blocks that make up one side of the cube have been read, after which the piece ends. Depending on how fast or slow the narrators read through the texts, the piece will be between 25 to 30 minutes long. Figure 4 presents a detailed chart of the piece's internal flow.

[17] The sixth color, white, is excluded from this, and a player that lands on a white block is instructed to rest for the entire section.

[18] See Figures 4 and 5.

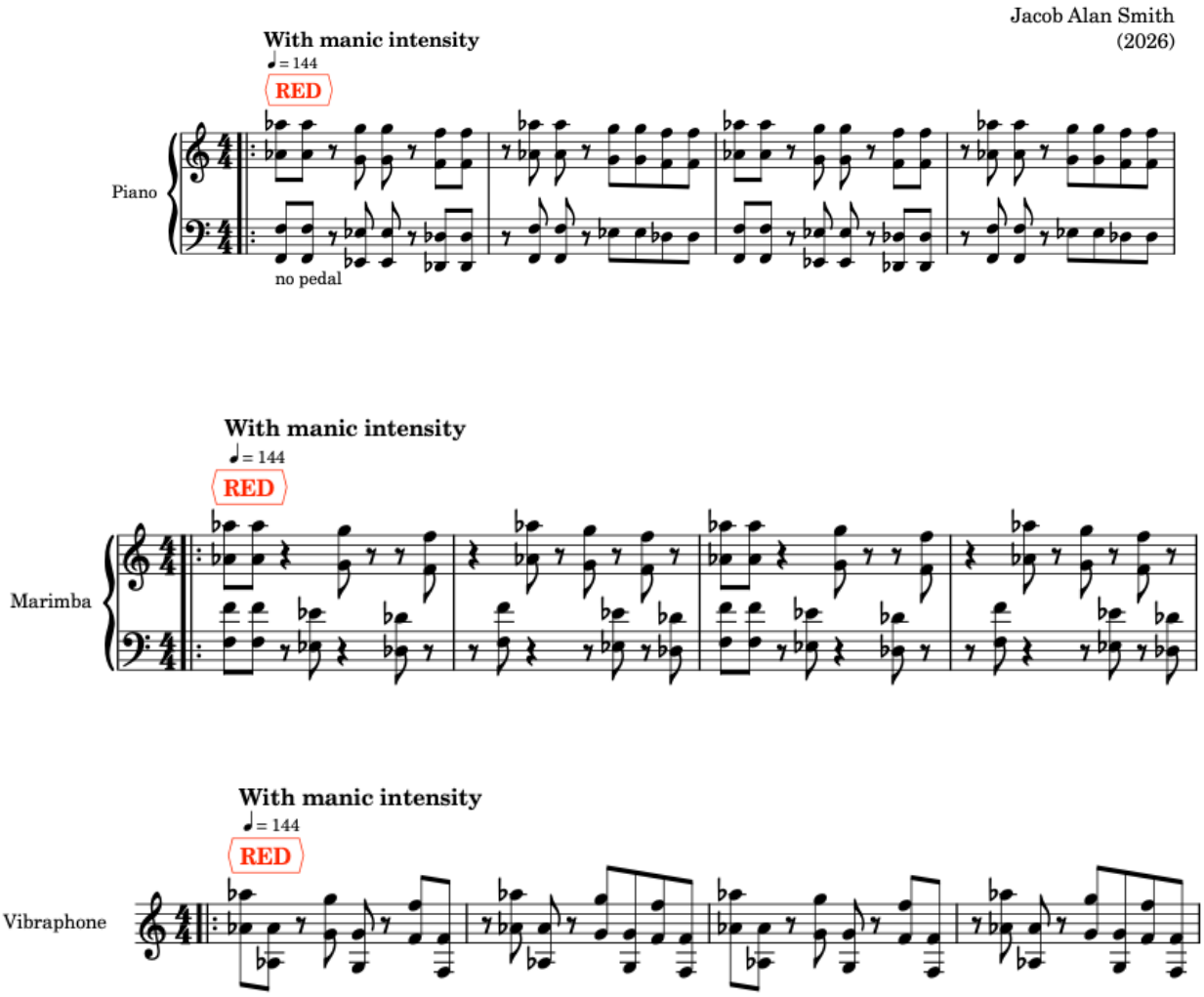
[19] White is not excluded from the cajon part since the cajon should not rest and should provide a solid rhythm for the full duration of all of the instrumental sections.

Figure 5. The Order of Parts on the Rubik's Cube



The internal workings of *Time Cube*'s performance procedure are a bit complex, but each moving piece works in synergy with the others to create the intended musical texture. There are relationships between instrumental parts of the same color (for example, all the sections across the individual parts that correspond with the color red share the same theme as seen in Figure 6), but these relationships are rarely heard together, since there is a low chance they will be played together between any two parts. Any white-colored block signals that a performer will rest for that entire section, allowing for variations in the musical texture of the piece without compromising its aspect of randomization or overall structure.

Figure 6. Comparison Between "Red" Themes in Three Parts



Since Gene Ray's theory served as the piece's core thematic inspiration, there are many ties to Ray's theories present in *Time Cube* aside from the story the narrators are telling. For example, the numbers four and sixteen are emphasized in the piece's rhythmic and metric structure as they were in Ray's theory: each of the individual instrumental parts adhere to a strict 4/4 meter, with four musical phrases in each section, and sixteen bars—all of which are repeated ad nauseum during the monologue sections as Ray would repeat his own talking points in slightly different wording all throughout his website. In addition to the randomization aspects (inspired by Ray's own scatterbrained style of writing), the instrumental parts of the piece were

designed in a way that sonically emulates being in four "worlds" at once in that each part is slightly different, yet largely the same.[20] Each theme that corresponds to each color is distinct enough to be extracted from the texture at any given point, but not so different that it stands in complete contrast to the rest of the themes to maintain textural and tonal coherence. While the Time Cube theory itself is self-contradictory, confusing, and barely coherent, that does not mean it lacks all sense of coherence. If enough time is spent poring over Ray's writings and finding connections, one can begin to see where some of his ideas (and misconceptions) may have come from, and his theory begins to become a bit clearer (albeit, still incorrect).

Time Cube is an example of what I like to refer to as "gamified music:"[21] aleatoric music that adheres to a set of rules governing its performance, and is composed in-the-moment by the performers from a set of constituent parts according to these instructions, much like a board or card game.[22] Each performance will sound different due to the piece's instructional parameters, and the performers are expected to actively engage with the piece's composition as well as its performance. *Time Cube* and other "gamified" pieces (*In C* is a great example) commonly utilize a collection of musical phrases, ideas, or fragments to comprise its texture, with some level of performer self-determination (or in *Time Cube*'s case, randomization) that allows for each performance of the piece to be unique.

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[20] Figure 6 shows an example of this, where the first line of the "red" section is shown between the piano, marimba, and vibraphone parts.

[21] Note that the term "gamified music," in this case, refers to the nature and procedure of the music's performance by live performers, and the design of that performance by the composer. There exist other uses of this term, specifically in the field of video game music, but those refer to a different phenomenon. For more information about other uses of this term, see *The Oxford Handbook of Video Game Music and Sound.* This term also appears to be used in the world of music education in reference to how the process of learning music fundamentals can be "gamified," but that is again a different usage of the term. See William Gibbons and Mark Grimshaw-Aagaard, *The Oxford Handbook of Video Game Music and Sound* (Oxford University Press, 2024).

[22] William Gibbons and Mark Grimshaw-Aagaard, *The Oxford Handbook of Video Game Music and Sound*, (Oxford University Press, 2024), 1-13.

I've noticed that many composers treat their music like children that they have nurtured through their compositional efforts and are letting out into the world for the first time, and I am consciously attempting to move away from that philosophy in my own process. Most composers certainly have a special attachment to their own work (myself included), but I think that relinquishing some degree of control to the performers is a healthy practice for composer and performer alike. In *Time Cube*'s case, that control is being relinquished to chance—in a sense, once the piece is given to the performers and has left my hands, *no one* controls the piece anymore. *Time Cube* is a self-determining work that uses random chance as a core element of its composition and uses this element in collaboration with other pre-determined moving parts to present a narrative that remains the same every performance, but a sound that can vary wildly.

"Gamifying" a piece is an extension of this philosophy—the composer is inherently creating a work that they do not fully control. An argument could certainly be made that if a composer loses too much control of their work, it could end up twisting the sound and message of their composition, but it is exactly this point that I consider to be part of my fascination with the topic. This certainly *is* a possibility, but, if both the composer and performers are responsible for creating the work's sonic character, the final piece is inherently not fully a product of the composer—but the composer still has a degree of influence. This is a concept that I have thought deeply about for a long time, but *Time Cube* was the catalyst I needed to fully grapple with its ramifications, and put it into practice on my own. In a sense, the piece was my first large-scale experiment into a musical question I had been juggling for ages, while also forcing me to confront the discomfort that comes with "letting go" of my work.

CHAPTER V: CONCLUSIONS

In this thesis, I have sought to explain the inspirations, structure, background, and goals surrounding my piece *Time Cube*. As a composer, I really embrace the challenge of making music with a nontraditional structure, and I am fascinated by the concept of "gamified music," much like *Time Cube*. Music that is different every performance, aleatoric in nature, and mentally engaging for both the performers and the audience. I decided to write a piece based on Gene Ray's life and off-kilter theories because, upon doing further research into him, I realized that there was much more to his theories beyond his scattered words that was frequently ignored. Using both his words and the context behind them, I sought to create a narrative work based around his persona that presented his theories as a cautionary tale of what could happen when echo chambers, confirmation biases, and likely mental illness collide in a public forum as large as the Internet. I have composed several aleatoric pieces before, but *Time Cube* has been my largest-scale aleatoric work to date and I believe it represents a significant shift in my compositional voice and philosophy going forward.

In the future, I plan to make more of these "gamified" pieces, as well as more programmatic works that present a narrative along with music, and continue the process of "letting go" of my own work into the hands of the performers as mentioned in the previous chapter. The creation of a work of music is inherently a collaboration between composer and performer(s), and I believe it important to consciously ponder the level of control a composer should have of their own work once it is out of their hands. I also would like to explore more interesting and zany figures like Gene Ray in my musical storytelling due to the possible underlying stories I could extrapolate from their work, and how I can weave those together into narratives that resonate far outside of the literal meanings of their words. I have always had a

fascination with strange and unconventional topics when it comes to my sources of compositional inspiration, and *Time Cube* will be one of many more pieces that will embrace the weird to create work that sticks with its audience long past its performance.

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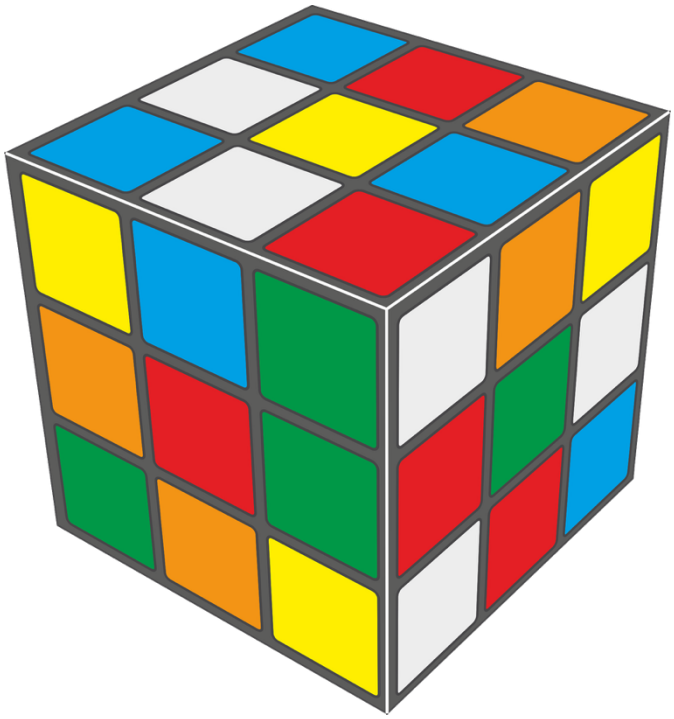
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Time Cube

for marimba, vibraphone, cajon, piano, and two narrators



Jacob Alan Smith

2026

Time Cube (2026) - Jacob Alan Smith
Content Warning

Time Cube contains the following content that could be offensive or triggering to some:

- Explicit/inflammatory language
- Discussion of violence
- Discussion of suicide
- Language that could be considered racist, homophobic, queerphobic, or ableist

Please consider this when programming or presenting the piece, and include a cautionary note in the program, program notes, or onstage when the piece is performed live in a venue where the audience may not be aware of the nature of the piece prior.

Time Cube (2026) - Jacob Alan Smith
Program Notes

Time Cube is a piece for three percussionists, piano, and two narrators that is inspired by the life and work of Otis Eugene "Gene" Ray, the self-proclaimed "Doctor of Cubicism" who deemed himself "The Wisest Human" and disseminated his baffling theory of temporal progression called Time Cube via the internet beginning in 1997. This piece, named after his theory, aims to juxtapose Ray's writings (and signature writing style) with the biographical context surrounding his work, while also aiming to incorporate musical and extramusical elements inspired by Time Cube. Ray was a popular figure in the early internet, and his website, now defunct, still lives on in the Wayback Machine. The theory, in an incomprehensible nutshell, purports that four points in time are simultaneously occurring on Earth at any given time (called "SUN-UP," "MID-DAY," "SUN-DOWN," and "MID-NIGHT"), and that each can be experienced separately, meaning that four days exist within the span of one conventional day. He argues that the conventional way we measure time is incorrect, and that Time Cube is the true structure of the universe, all while railing against educators, scientists, and religions that he deems to be biased against his teachings. Most of his theory is incomprehensible even to people who have dedicated extensive time studying it, and is presented in a single stream-of-consciousness document on the Time Cube website. While it's unlikely that many people took his theory seriously, he adopted a cult following on the early internet, and he was invited to lecture at MIT and Georgia Tech at the request of the student body in the early 2000's, where his theory was raucously mocked by the hundreds of students in attendance. Time Cube has gone down as one of the earliest viral websites on the web, and while the website disappeared shortly after Ray's death in 2015, it continues to live on in the form of references, memes, and even the occasional heated debate.

In the piece, the Time Cube is physically represented by a Rubik's Cube and the score is presented in a corresponding modular format. Sections of each player's score correspond with one of the six standard colors of a Rubik's cube placed onstage, and the cube is shuffled prior to (or even during) the performance in order to randomize the order of the parts, with each player reading one respective side of the cube in a certain pattern to create diverse and variable timbral combinations that wildly change with every performance. Each of these parts is individually designed to bring about a chaotic feel and contrast with each other, while still being able to fit within the piece's overall structure (because each slice is 16 measures long), Each part is unique to its instrument, but it shares a set of core themes with the other parts. The piece also includes two narrators, one of which is reading Ray's own words about his theory, and the other providing context for the quotes, as well as anecdotes about his life. The resulting sound is one that rapidly shifts between periods of chaos (while the narrator reading Ray's words is speaking) and focus (while the "biographer" narrator is speaking), in an attempt to sonically model the sensation of experiencing four days at the same time.

Jacob Alan Smith
February 11, 2026

Time Cube (2026) - Jacob Alan Smith
Performance Instructions
Should be read by all performers and narrators prior to rehearsing or performing the piece. This describes the structure of the piece, and is essential to understanding how the setup works.

This piece can have a conductor, or the primary narrator (the one speaking Gene Ray's writings) can be the de facto conductor using something like hand signals or verbal cues.

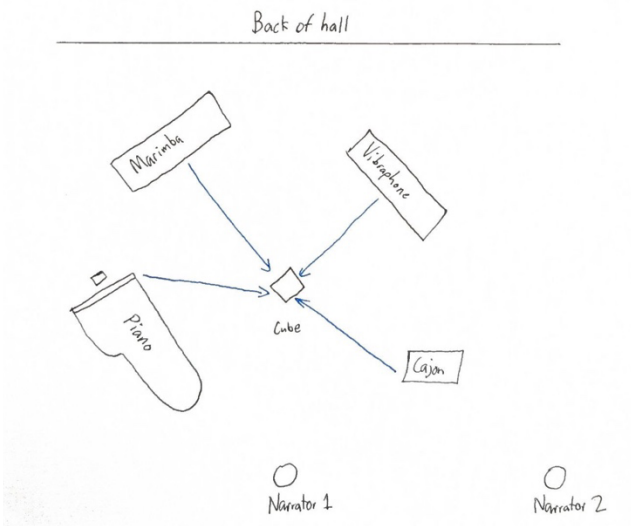
Dynamics are not included as a part of the score. Instead, it should be left up to the ensemble to balance themselves accordingly, and decide their own dynamic level.

Required materials:

- Standard-size Rubik's Cube with the following colors: red, orange, yellow, green, blue, white.
- A stand, table, pedestal, or other raised platform that is approximately eye-level with the instrumental performers, to be placed in a location where all of the instrumental performers can see it.

Instructions:

1. While the Introductory Script is being read prior to the piece's performance, the Rubik's cube will be placed on the platform in the center of the instrumental performers, pre-shuffled so that an array of different colors is present on each side. One flat side of the cube should be facing each performer, and this will be referred to as that performer's "side."



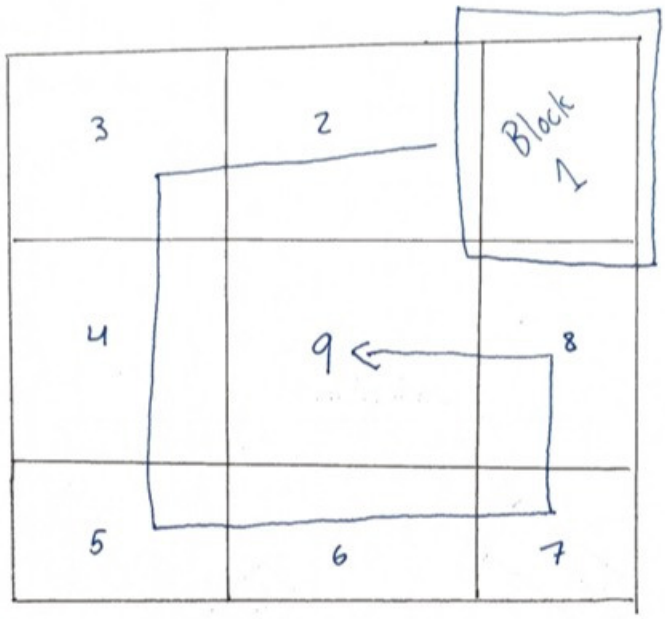
Note: each performer should be able to see their side of the cube, but they do not need to be able to see it constantly. However, they should be able to see the conductor or primary narrator at all times so they can watch for cues to start and stop playing. The narrators do not need to face the cube.

2. Each performer should examine their side of the cube and locate the block in the top right-hand corner (see image below). The color of that block will dictate which part is first to be played in each instrumentalists' score. The score for each of the instrumental parts is divided up into sections based on the six colors of a standard Rubik's cube.

Note: white blocks denote a rest for the full duration of that section.

3. When cued by the conductor/primary narrator, the performers should count off and begin playing their parts (dictated by the color of the block) in sync with each other, and repeat the section until the signal is given to stop by the conductor/primary narrator. When the signal is given to stop, the performers should stop *immediately*. The conductor/primary narrator should give at least four beats of notice before the cutoff, and make it noticeable to all ensemble members.

4. The secondary narrator (the one reading the biographical information) should read their corresponding section, without any instrumental accompaniment. This should give each performer ample time to switch to their next part, according to the color of their next block. The blocks on each side are intended to be read in the order specified by the image below:



5. The conductor/primary narrator will give a cue to the instrumentalists to begin playing again after the secondary narrator has finished their part. They should give at least four, possibly eight beats of notice before the cue. This time, the instrumentalists will be playing the part of their score corresponding to the color of the second block.

6. Repeat this cycle eight more times (starting at step 3), until the piece is finished. The piece ends with the primary narrator and instrumentalists performing, so the final cue from the conductor/primary narrator will signal the end of the piece.

Time Cube (2026) - Jacob Alan Smith
Example Introductory Script
To be read by the narrator speaking Gene Ray's part.

This script, or something along the lines of it (modified to fit the attitudes of the performer) should be read before the start of the piece in order to contextualize what the audience is about to hear. I consider this to be an essential part of the performance provided that the audience knows nothing about it already, as context is vital to the core of the piece's presentation. When presented in a recorded format on the internet, this introductory script could be helpful to include, but is not necessary, as context can be provided through video descriptions and program notes. However, in a live performance setting, both program notes and an introductory script like this should be presented. Not only does this script provide context for the piece, but it also provides some level of legal protection to the performers and venue, clarifying that the piece should not be taken as factual information or an endorsement of Ray's views.

This version of the script should take roughly three and a half to four minutes to read, so be sure to add that to the runtime of the piece in a live performance setting.

Narrator: Before we start [this next piece], I'd like to tell you a little about it.

[Hold up a Rubik's cube]

Narrator: This is a Rubik's cube. It's just a standard Rubik's cube, but, from here on out, we'll be referring to this as our Time Cube. As you can see, it has six sides, four of which are visible when viewed at eye level. And, as you can see, there are four instrumentalists on stage.

[Place cube at center of performer circle]

Narrator: So, when placed with one side facing each performer, they can only see one side of the cube, which acts as their score for the whole piece. Each side is divided into nine squares, and, when the cube is shuffled… [shuffle cube] …each of those squares will be a different color—red, orange, yellow, green, blue, or white. Each of these colors correspond to a different passage on each players' part, which they will play on loop until the end of the section. So, when the cube is read block-by-block in a particular pattern, everyone will be at the same point in the piece, but playing different interlocking parts, which are effectively randomized each performance. Each performance of *Time Cube* uses the same parts and musical language, but will sound totally different due to nothing but luck of the draw.

[Narrator(s) move to where they will be on stage for the majority of the performance]

Now, this piece is about a man by the name of Otis "Eugene" Ray, or Gene Ray for short. Dr. Ray was the creator of a theory named *Time Cube*, which purports that Earth is actually experiencing four days at once. Or, at least, that's what we *think* he's saying. The theory itself is totally incomprehensible, even for people who have pored over it for hours. Ray published his theory on his website *Time Cube* in 1997, where he became one of the Internet's first viral figures. The theory itself is verifiably false, as it in no way is grounded in reality, but that didn't

stop Ray from believing in it and purporting himself to be the Wisest Human for creating it. And, of course, you can see that there are two narrators. I will be reading quotes directly from Gene Ray's website, writings, and interviews—errors and all—and my colleague [gesture to other narrator] will be contextualizing those quotes with biographical anecdotes about his life.

Alongside Time Cube, Ray held quite a few troublesome and problematic views, which this piece nor its performers or the performing establishment does not serve to endorse, nor does it seek to glorify them or present them as valid or factual. It is a portrait of a flawed man, and, in fact, I'd reason that most of you [the audience] would not agree with his views either. But, where some people see a kooky old man with a crazy conspiracy theory, I see a deeper story to be told.

With that being said, I present to you *Time Cube*.

Time Cube (2026) - Jacob Alan Smith
Narration Script
Read the Introductory Script or provide your own similar introduction before beginning the performance.

[Square 1 - begin instrumentals]

Ray Monologue 1 (appx. 1:30):
In 1884, meridian time personnel
met in Washington to change Earth time.
First words said was that only 1 day could be used on Earth
to not change the 1 day bible.
So they applied the 1 day
and ignored the other 3 days.
The bible time was wrong then
and it proved wrong today.
This a major lie
that has so much evil feed from its wrong.
No man on Earth has no belly-button,
it proves every believer on Earth a liar.

Greenwich Time is a Lie
Your midday is someone else's midnight,
someone else's sundown
and even someone else's sunup.
Do you know
that time is a simultaneous 4 corner square that rotates to a 4 day time cube within one 24 hour rotation of Earth?
You are educated stupid
and unable to know Nature's 4-Day Time Cube Creation.

YOU IGNORE 3 OF 4 DAYS -
FORCE 4 DAYS ON EARTH,
THEY ALREADY EXIST.
4 HORSEMEN HAVE 4 DAYS
IN ONLY 1 EARTH ROTATION.
4 ANGLES STOOD ON 4 CORNERS.
4 CORNERS ROTATE TO 16 CORNERS
WHICH EQUAL TO 4 CORNER DAYS.
TEACHERS ARE EVIL LIARS - THE
ONEness OF GOD IS STILLness DEATH.

[Cut instrumentals]

Narrator Text 1 (appx. 1:00):
Dr. Otis Eugene Ray
(the Dr. was self-proclaimed)
was a promoter of the game of marbles.
Born in 1927 in Elmore, Alabama,
his day job was as an electrician
For many years before his retirement,
and he holds several patents for fishing devices,
but his life was in marbles.
He had many marbles,
and published books about marbles.
He even referred to himself as "Mr. Marbles"
in his book "Marbles for Everyone."
He was a champion of the game,
and even worked to host a world championship,
which, alas, never came to fruition.
…He lost the patent to the "Mr. Marbles" name in 1989.

When the Internet was in its early infancy
Dr. Ray discovered it.
He published his theory of the universe
entitled "Time Cube."
To explain it would be an experiment
in psychologically flailing around an impossible point,
but his vision was clear
to him.

Maybe.

[Square 2 - resume instrumentals]

Ray Monologue 2 (appx. 1:45):
When the Sun shines upon Earth,
2 – major Time points are created
on opposite sides of Earth –
known as Midday and Midnight.
Where the 2 major Time forces join,
synergy creates 2 new minor Time points we recognize
as Sunup and Sundown.
The 4-equidistant time points
can be considered as Time Square
imprinted upon the circle of Earth.
In a single rotation of the Earth sphere,
each Time corner point rotates through the other 3-corner Time points,
thus creating 16 corners, 96 hours, and 4-simultaneous 24-hour Days

within a single rotation of Earth –
equated to a Higher Order of Life Time Cube.

Ignoring Time Cube is Evil.
Earth rotates within a Time Cube.
Demand educators debate Time Cube.
You are not allowed to know truth -
that in one rotation of Earth, there are:

- 24 hours in midnight to midnight.
- 24 hours in sunup to sunup.....
- 24 hours in midday to midday.....
- 24 hours in sundown to sundown.
- 4 days in only 1 Earth rotation...
- 4 simultaneous years of the seasons.
- No infinite days within 96 hours.
- 4 different directions in clockwise.
- 3 days lost to academic stupidity.

There are 4 simultaneous days
(dumb fools claim infinite days)
created within a single rotation of Earth.
Teaching that Earth has only 1 day in 1 rotation,
is adult poison forced on their children,
as in the Jonestown mass murder.
Cubeless academia is armageddon
and a barren Earth for children.

[Cut instrumentals]

Narrator Text 2 (appx. 0:55):
Fully convinced, Dr. Ray seemed to be.
Debates could be had as to whether Time Cube was a serious theory
or a well-constructed troll attempt,
but one thing was for certain—
he had it in his head that Time Cube was the Theory of Everything.
Time Cube proclaimed that the scientists and academics of the world
were lying about the very nature of time itself.
He referred to them as
"educated stupid."
Proclaiming himself as the one superior, "Wisest Human,"
Ray used his platform to harshly denounce the traditional religions and beliefs of the world,
and claimed that his knowledge of the universe was so advanced
it antiquated all known knowledge.
When one proclaims themselves a God on earth,
one can usually expect a cult following to form.
And you could say Dr. Ray had one of those…

Sort of.

[Square 3 - resume instrumentals]

Ray Monologue 3 (appx. 1:45):
Your father was a fish.
You evolved from an egg laid in water,
fertilized by a sperm fish swimming upstream -
just as salmon swim upstream
to fertilize female egg laid in the water.
Maybe, you should worship a fish god.

The eyes of the flounder fish were relocated,
why were yours relocated?
Your opposite eyes were moved to 1 corner
to overlay for single perspective,
but that corrupts your Opposite Brain.

Humans are educated stupid
because they are really dumb
and cannot even comprehend the Time Cube creation code
when it is explained to them.
Word enslaves human mind
more efficiently than shackle.
Word is unnatural and must be taught
to enslave dummies.
Languages have deadly virus
that will destroy the educated.

You are taught Evil,
You act Evil,
You are the Evil on Earth.
Only your comprehending the Divinity of Cubic Creation
Will your soul be saved
from your created hell on Earth -
induced by your ignoring the existing 4 corner harmonic simultaneous 4 Days rotating in a single cycle of the Earth sphere.

YOU are the lowest form.
YOU can't procreate alone.
YOU destroyed the village.
YOU destroyed the family.
YOU destroyed childhood.
YOU destroyed naturalism.
YOU don't know the Truth.

YOU pitiful mindless fools,
YOU are educated stupid.
YOU worship cubeless word.
YOU are your own poison.
YOU create your own hell.
YOU must seek Time Cube.

[Cut instrumentals]

Narrator Text 3 (appx. 1:10):
A cult of irony was what he had.
He had the words of a cult leader,
but not the ability to convince.
A community began to form around his unique persona
and his scrambled words.
Did anyone believe him?
Who's to say.
Some may have wholeheartedly embraced his beliefs,
but many were certainly just trolls.
Sites began to form around his theory,
and word spread about the gospel of the supposed Wisest Human.
Someone even made a card game out of his quotes.
Word of the Cube reached the academic world,
but he still considered them evil, cubeless sheep.
He was interviewed all across the Net,
and received frequent emails from students
suspended from school for browsing his site
(or so he claimed).
One student even emailed him
that his mother, a teacher, was forced to sign an affidavit
affirming her compliance with the Greenwich time conspiracy.
This anecdote made it to the top of the Time Cube website,
as Ray seemed particularly proud of it.
He even sent his materials to Stephen Hawking,
but he never heard back.

To our knowledge.

[Square 4 - resume instrumentals]

Ray Monologue 4 (appx. 1:20):
Academia is Big Brother's Ministry of Obscurantism,
as in deliberately withholding knowledge from the mass of human blockhead androids.
Academic denial of student right to debate Time Cube
exposes an evil conspiracy.

Cubes are varied and imperfect
as are their human composites.
Humans are educated stupid -
and revel within their stupidity.

Not a single university has accepted my challenge
for a public debate of Nature's Time Cube.
They are actually brainwashed stupid and decline any public debate
for fear of public embarrassment.
Physicists forbidden to acknowledge Time Cube.
Stupid educators always beget stupid graduates.
Not one knows of their 4-corner metamorphosis.

I plan to sue academic institutions for multi-millions of dollars
for their endangering the lives of children
through brainwashing and indoctrination stupidity.
I will give $10,000.00 to 1st education institution
or to the 1st professor who can disprove 4-Day Time Cube.
Evil professors ignore this as a challenge would indict them.

Media suppresses the Truth
and are evil lying bastards,
fit for profits, not morality.

[Cut instrumentals]

Narrator Text 4 (appx. 1:10):
On January 30, 2002,
Dr. Gene Ray was invited to speak at MIT
at the sole request of the student body.
At the front of the hall were six seats—
one for Ray, four for his debaters, and one for God
at Ray's personal request.
He labelled this chair with a sign saying "your God,"
and it was to remain empty for the whole lecture.
At least five hundred students packed the hall
to hear him speak
and to question his theory.
The crowd was raucous and loud,
often cheering in mock support of Ray.
But he believed the cheers wholeheartedly.
A few years later, he did a similar lecture at Georgia Tech,
much to the same reception.
The ironic tone of these lectures led to questions like
"how can I apply the theory of Time Cube
in order to get a date?"

But only later would he find his first true believer.
Whether he was a real disciple or someone relentlessly committed to the bit
is still debated to this day.
But what we do know
is the effect these lectures had on Ray's psyche.
It gave him quite the ego boost,

We think.

[Square 5 - resume instrumentals]

Ray Monologue 5 (appx. 1:20):
Good news about the MIT lecture and the debate with Harvard and MIT representatives.
The packed house of 500 could not have been better
and they treated me as though I was Einstein.
But we all know that Einstein was ignorant about the Time Cube.
Stay tuned for coming video of the lecture and debate.
God never appeared nor did any professors.
Good thing, for if they had acknowledge the
Time Cube and collected the $500.00 offer,
they would have been fired.
Students should demand that the Time Cube principle be taught,
for humans are unworthy of life on Earth
without its power of ineffable Truth.

I bestow upon myself the "Doctorate of Cubicism,"
for educators are ignorant
of Nature's Harmonic Time Cube Principle
and cannot bestow the prestigious honor of wisdom
upon the wisest human ever.
NASA's Moon Landing was far less of an achievement
than Time Cube discovery,
for I have Cubed the Earth,
with 4 simultaneous corner days in 1 rotation of Earth.

Since I have informed you of Nature's Harmonic Time Cube 4-Day Creation Principle,
your stupidity is no longer the issue.
For now, the issue is just how evil you are
for ignoring Life's Highest Order,
and just how long the Time Cube will allow you to plunder Earth
before inflicting hell upon you.

[Cut instrumentals]

Narrator Text 5 (appx. 1:30):

On March 7, 2005,
just before the Georgia Tech lecture,
Richard Janczarski first appeared on Time Cube forums.
A dedicated atheist and Time Cube disciple,
Janczarski created a site called Cubic Awareness Online
to promote and attempt to prove Time Cube.
After this, he began posting videos
on the newly-birthed video sharing platform YouTube,
each being used as a platform for his cubicism,
and he christened himself the "Second Wisest Human."

On September 4, 2006, Steve Irwin died at age 44.
On the same day, Janczarski, an Australian, uploaded a video with the title
"Death of Steve Irwin: he died!!"
where he eulogized Irwin as a legendary conservationist,
then awkwardly attempted to transition into how conserving the human species
was only possible via Time Cube.
He would go on to post many more videos,
most relating to Time Cube,
and Ray would take notice.
Perhaps he even took a liking to him
as the potential next generation of his cubic gospel.
But we don't know this for sure,
because Ray was notoriously protective of his Time Cube creation
despite wanting it to take the world by storm,
and in the end sought to be recognized as its sole creator.
As the self-described Wisest Human,
he had risen to dethrone all gods in his mind.

Probably.

[Square 6 - resume instrumentals]

Ray Monologue 6 (appx. 1:20):
Wise people call me a genius. Stupid and evil people call me crazy.
My character is really determined by the mentality of the viewer.
I would be more inclined to think that a jackass would kick me
than to understand the wisdom of the Time Cube.

Academia is mind control
and a perfect enslavement for the masses of humans.
Word is evil empowerment,
separating man from nature.
Humans are not godly,
their 4 corner stage metamorphic seasons proves them Cubic.

They're just educated stupid.
Man isn't a steward of life's nature,
the bastard plunders it like killing future children,
for they die without nature.
Educators are actually evil
for refusing to teach students
Nature's 4 World Time Cube.

Religious Academia taught ONEism -
upon an Earth of opposite poles,
covered by Mama Hole and Papa Pole
pulsating opposite sexes.
The ONEist educated with their flawed 1 eye perspective Cyclops mentality,
inflicts static non pulsating logos
as a fictitious queer same sex transformation.
It Is The Absolute Verifiable Truth & Proven Fact
That Your Belly-Button Signature Ties To Viviparous Mama.

[Cut instrumentals]

Narrator Text 6 (appx. 1:30):
In a Waffle House parking lot in Atlanta,
Otis Eugene Ray and Richard Janczarski met for the first time.
The disciple had met his God,
and captured it all on film.
The Gene Ray Time Cube Experience series was produced by Janczarski
during his trip to the States from Australia
specifically to visit Dr. Ray and document his legendary gospel.
He stayed with him as a houseguest,
and got an exclusive peek into the man behind the Cube.

Despite Ray's eccentricities and likely mental illness,
he was not fully isolated from the world.
His friends were primarily religious Christians,
a demographic he claimed to despise,
but he said these Christians
"understand what I'm talking about."
His office was a mess,
and his shed was filled with walls of boxes
containing documents about Time Cube
that he had been working on for at least 20 years.
In fact, he was working on a book
that would never see a release.
He revealed to Janczarski that he grew up very poor
on a cotton farm in Alabama
as one of 14 siblings,

and he now had two daughters
and numerous grandchildren.
During Richard's stay, he got to meet some of Ray's family
who frequently visited and loved him.
Ray was not an isolated man,
but his thoughts seemed to live in a universe all their own.
No one knows how many true believers he had,
but we know of at least one.
Richard.

Most likely.

[Square 7 - resume instrumentals]

Ray Monologue 7 (appx. 1:10):
Time Cube is T.O.E. or Theory of Everything.
It is the Theory of the Universe.
It is the Holy Grail of Physics.
It is the Ultimate Theory.
It is the Unified Field Theory.
It is the Theory to End all Theories -
and is a totally different principle from theoretical physicists thinking.
Academic ignorance of Time Cube dooms life.

I am wiser than all gods and scientists,
for I have created 4 simultaneous Worlds
with 4 simultaneous days
within a single rotation of Earth
and have created 4 simultaneous years
in a single orbit of the Earth around the Sun
and I have created 4 corner stages of 'human metamorphosis'.

If you believe the academic erroneous word god,
you will die stupid and evil - for you have not the mental freedom
to comprehend Nature's Higher Order Wisdom
of the Harmonic Simultaneous 4-Day Time Cube Creation Principle within 1 Earth Rotation.
Until word is cornered, educators are liars.

By Gene Ray, the wisest human.

[Cut instrumentals]

Narrator Text 7 (appx. 1:45):
On February 12, 2008,
a man leapt in front of the 5:03 PM train at Glenferrie Station

in front of a large crowd of people.
This man was Richard Janczarski.
His death was announced on the forum board where he got his start,
and later confirmed by his family.

Richard was shy, but a talented computer programmer, animator, and violinist.
According to one of his teachers,
"he was a tormented soul who was searching for 'his way' in the world."
Prior to his suicide,
he had fallen off the radar, according to his high school friends,
and had been slipping into a rabbit hole of depression,
white supremacy,
and Nazi ideology.
His headstone reads:
"our little prince is at peace now."

Shortly before Richard's death,
Ray posted an update on the Time Cube website,
suddenly rebuking his fan site,
and calling Janczarski's work
"harmful to 'Time Cube.'"
Why he did this is completely unknown,
and he provided no explanation as to what went wrong.
Unlike other updates to the site,
this notice was always pinned to the top of the page.
It was removed after Richard's death,
but we don't know if this was coincidental or as a result of his passing.
Whether this was a direct cause of Richard's suicide we don't know,
but being shot down by his God certainly couldn't have helped his clearly fragile mental state.
Ultimately, we know little about the relationship between the two,
But something likely soured along the way…

…unfortunately.

[Square 8 - resume instrumentals]

<u>Ray Monologue 8 (appx. 1:00):</u>
Hey - got a death threat from Temporal Phoenix last night,
saying that the big ole boys that make the world go round are going to wipe me off the Earth.
They can't allow the Time Cube Principle to continue.

When Do Teenagers Die?
Adults Eat Teenagers Alive,
No Record Of Their Death.
Father Son Image, Not Gods.

Every Man Born Of Woman.

YOU are the lowest form.
YOU can't procreate alone.
YOU destroyed the village.
YOU destroyed the family.
YOU destroyed childhood.
YOU destroyed naturalism.
YOU don't know the Truth.
YOU pitiful mindless fools,
YOU are educated stupid.
YOU worship cubeless word.
YOU are your own poison.
YOU create your own hell.
YOU must seek Time Cube.

You are 1/4 of the person you
were taught to think you are.

[Cut instrumentals]

Narrator Text 8 (appx. 0:35):
On March 18, 2015,
Dr. Otis "Eugene" Ray passed away.
Prior to his death,
his ramblings had become more and more incoherent,
and the last update to the Time Cube website was three years prior.
The site shut down permanently in 2017 upon the domain's expiration,
and in its place simply sits a blank screen.
An open template,
for whatever comes next…

…whatever that is.

[Square 9 - resume instrumentals]

Ray Monologue 9 (appx. 0:55):
In 1884, meridian time personnel
met in Washington to change Earth time.
First words said was that only 1 day could be used on Earth
to not change the 1 day bible.
So they applied the 1 day
and ignored the other 3 days.
The bible time was wrong then
and it proved wrong today.

This a major lie
that has so much evil feed from its wrong.
No man on Earth has no belly-button,
it proves every believer on Earth a liar.

YOU IGNORE 3 OF 4 DAYS -
FORCE 4 DAYS ON EARTH,
THEY ALREADY EXIST.
4 HORSEMEN HAVE 4 DAYS
IN ONLY 1 EARTH ROTATION.
4 ANGLES STOOD ON 4 CORNERS.
4 CORNERS ROTATE TO 16 CORNERS
WHICH EQUAL TO 4 CORNER DAYS.
TEACHERS ARE EVIL LIARS - THE
ONEness OF GOD IS STILLness DEATH.

[Fin.]

Time Cube

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(2026)
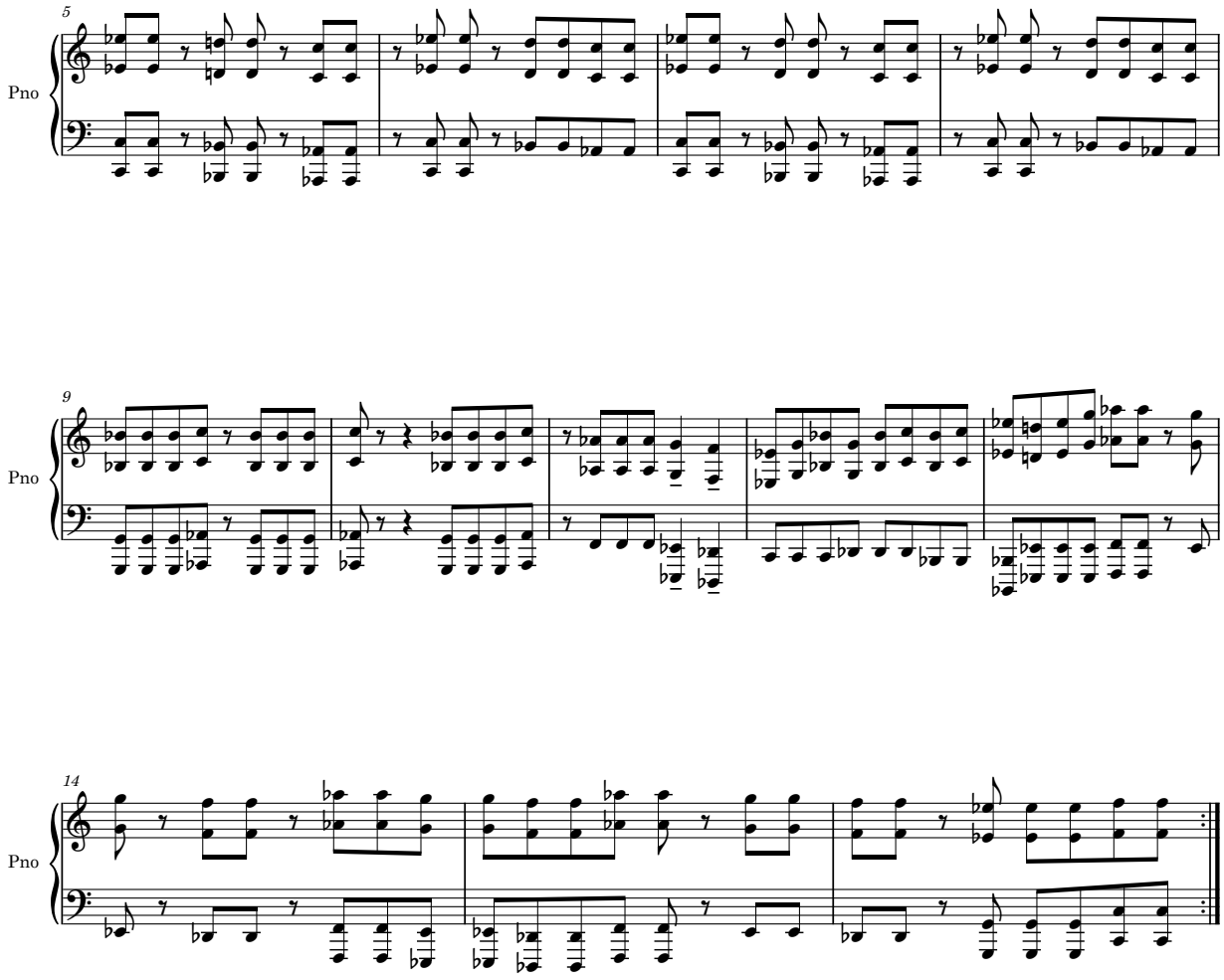
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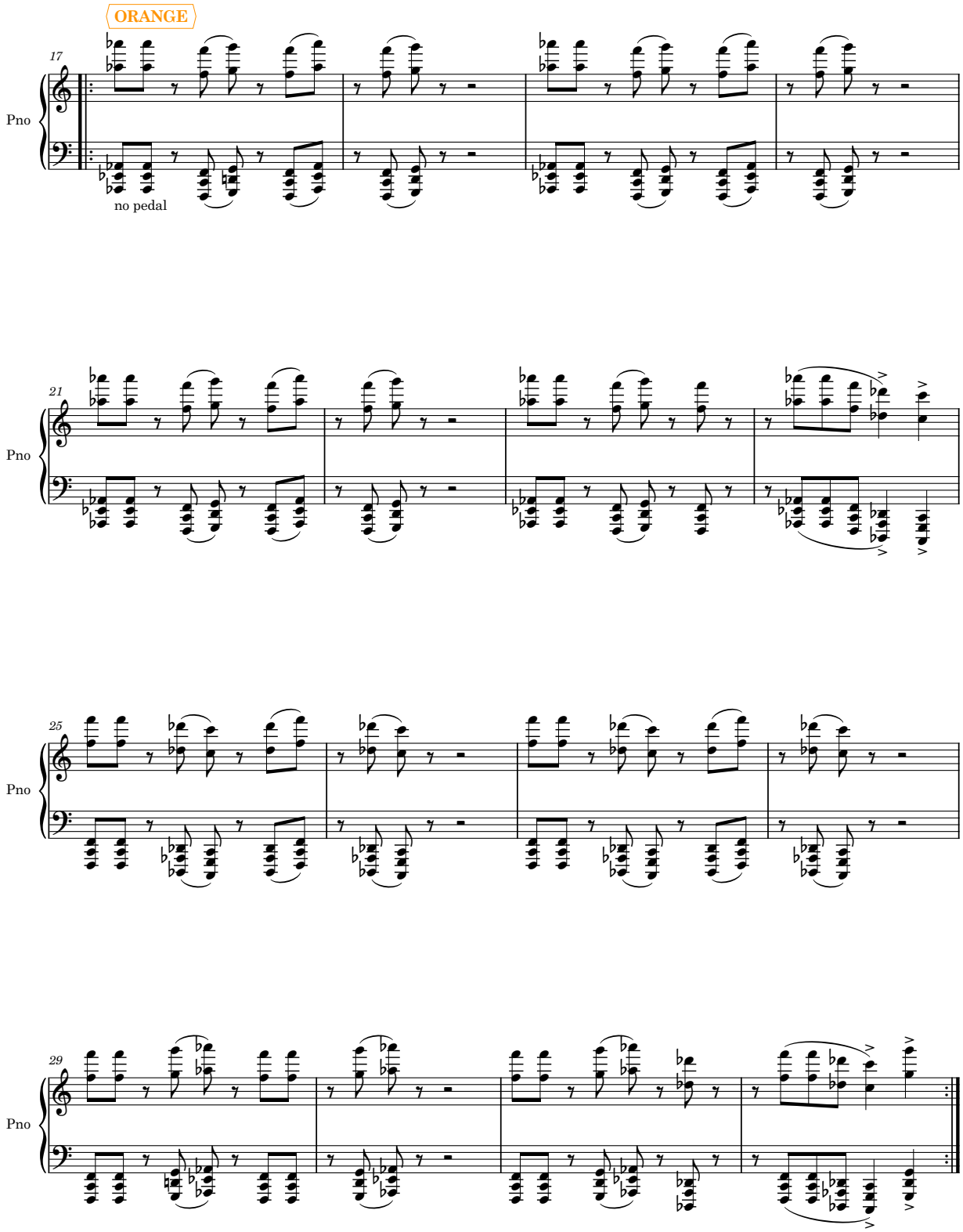
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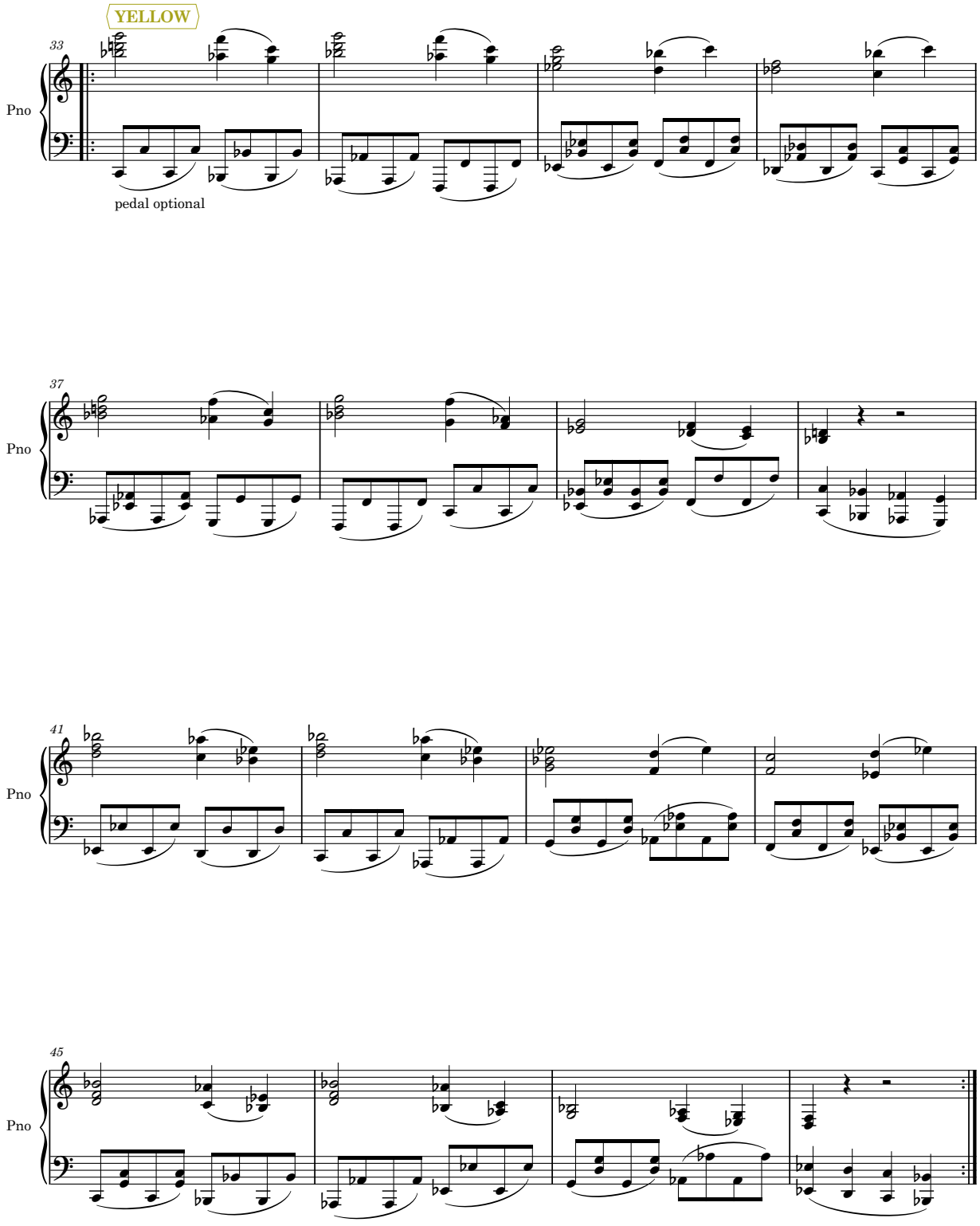
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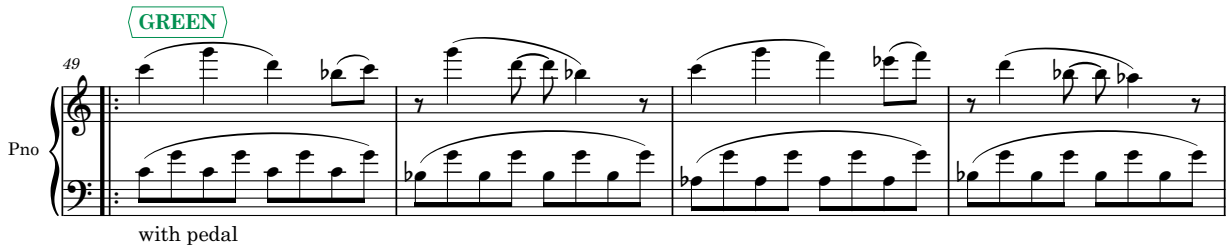
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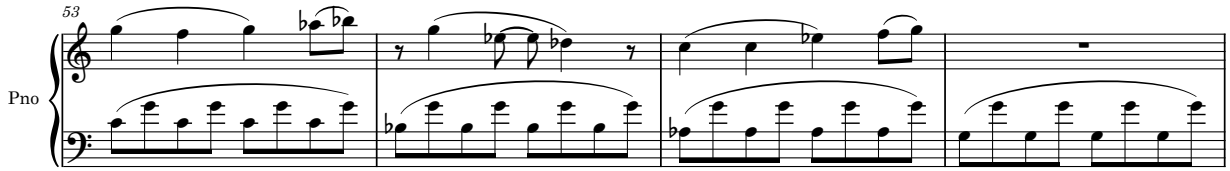


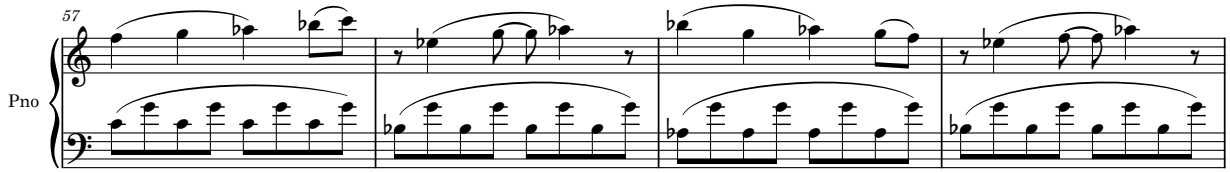
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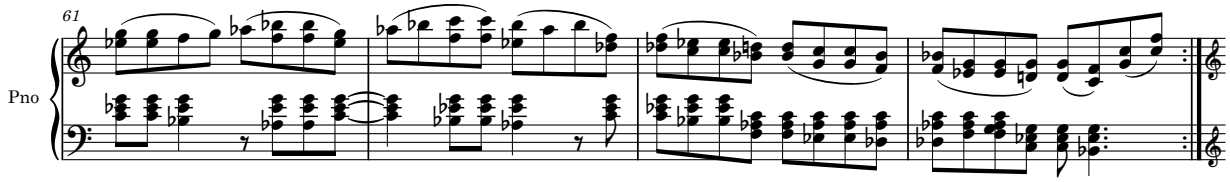

ORANGE
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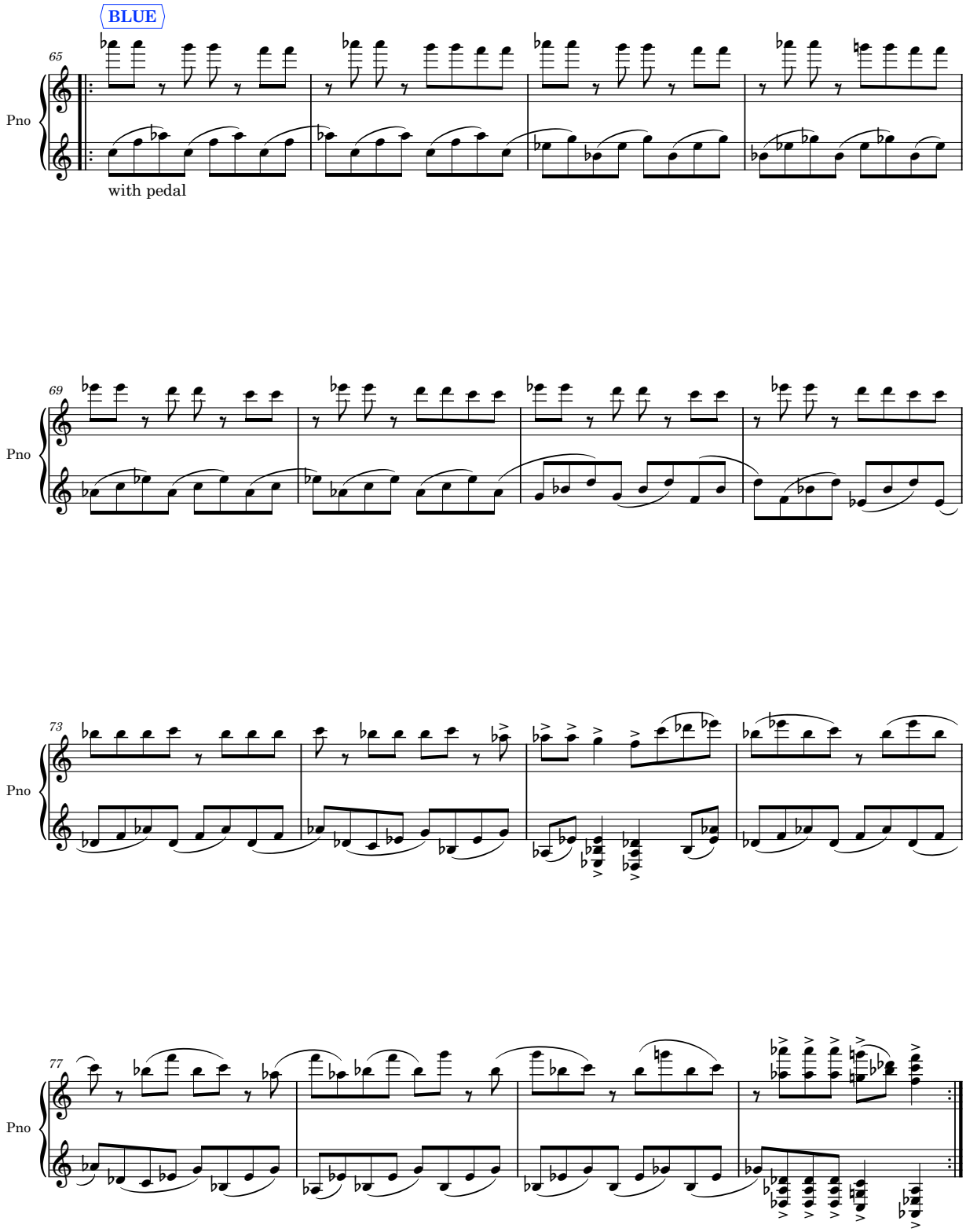

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Time Cube
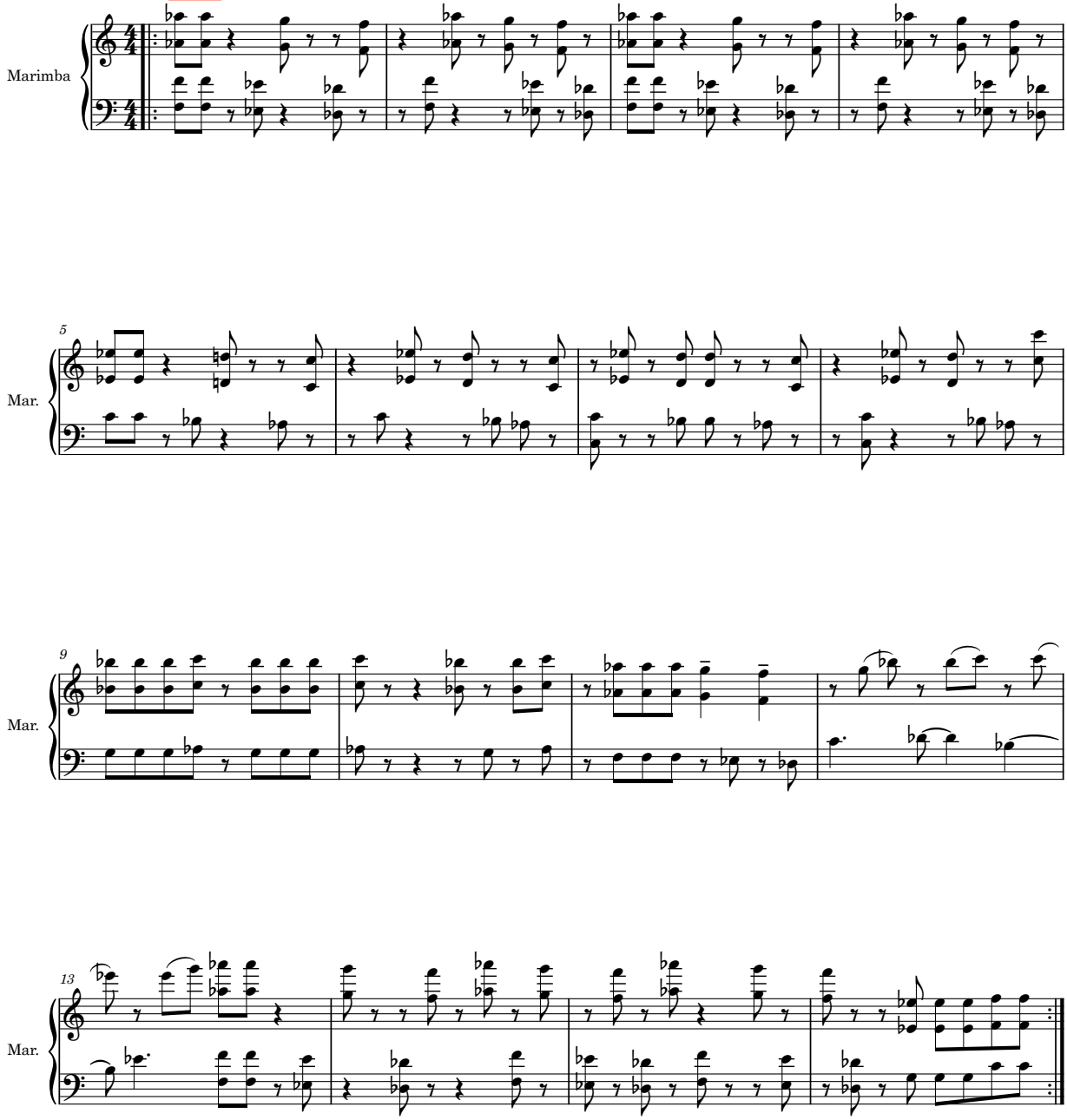
Jacob Alan Smith
(2026)

With manic intensity

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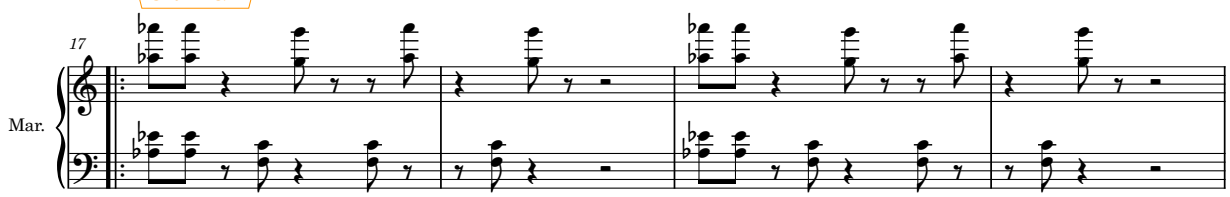
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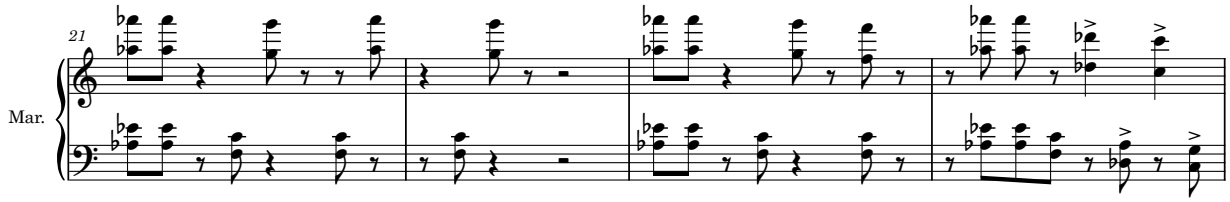
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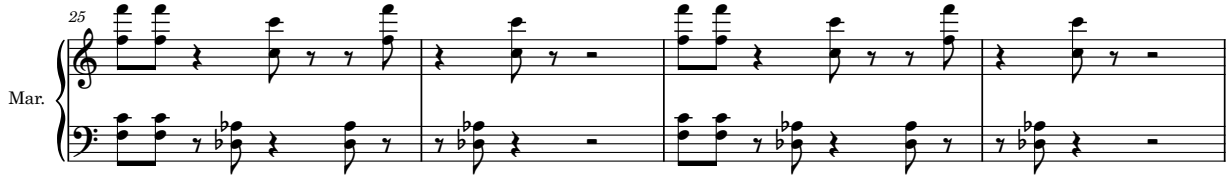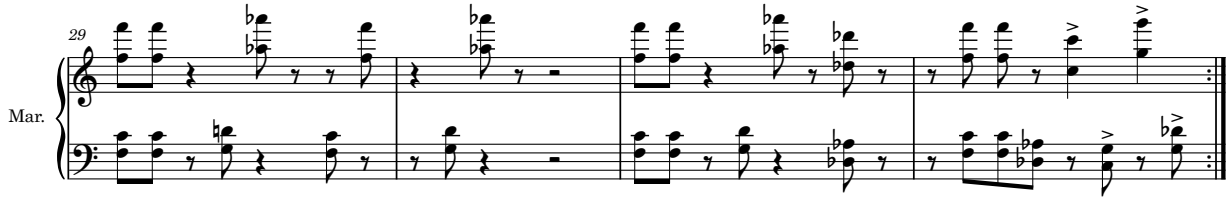


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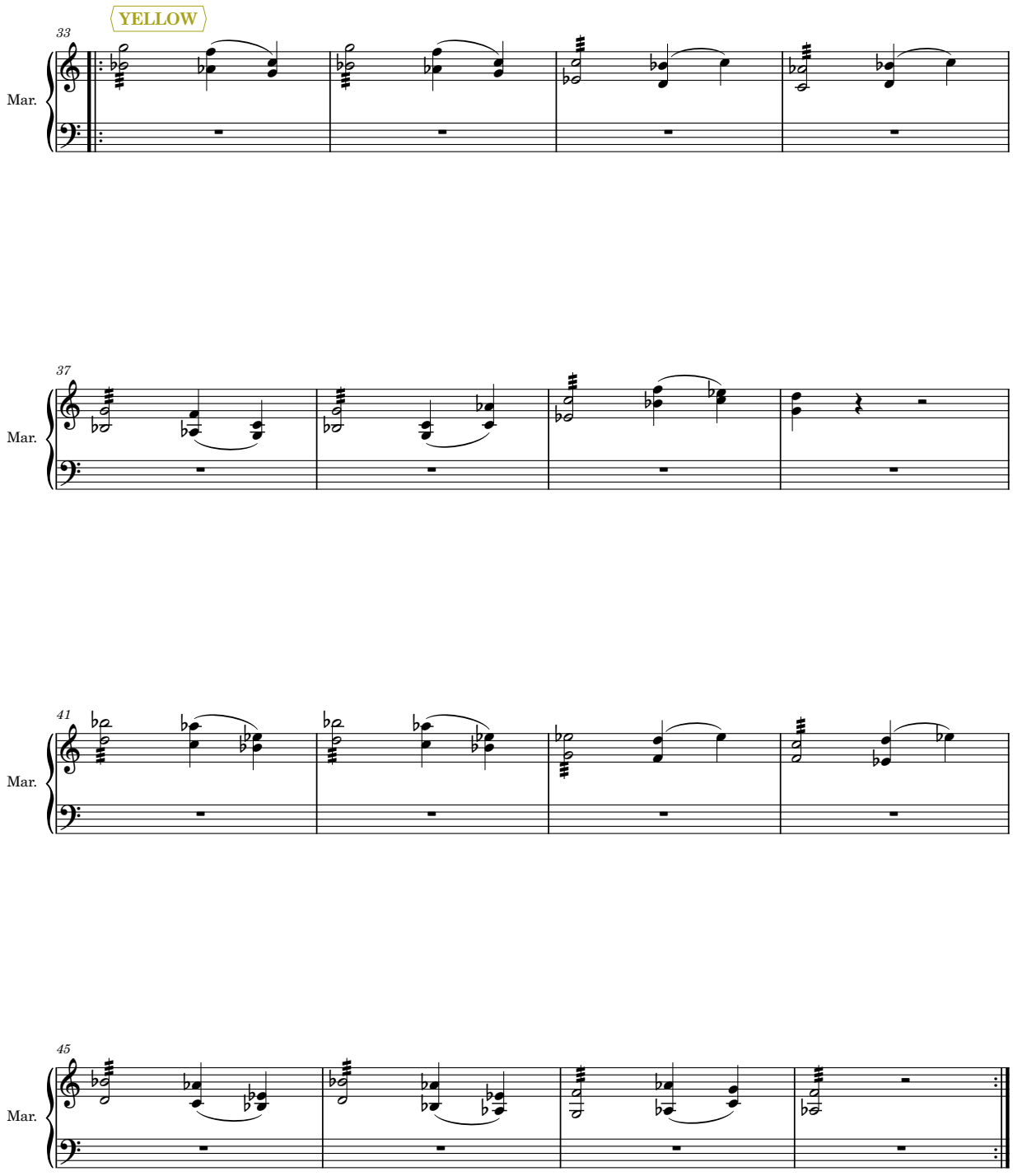
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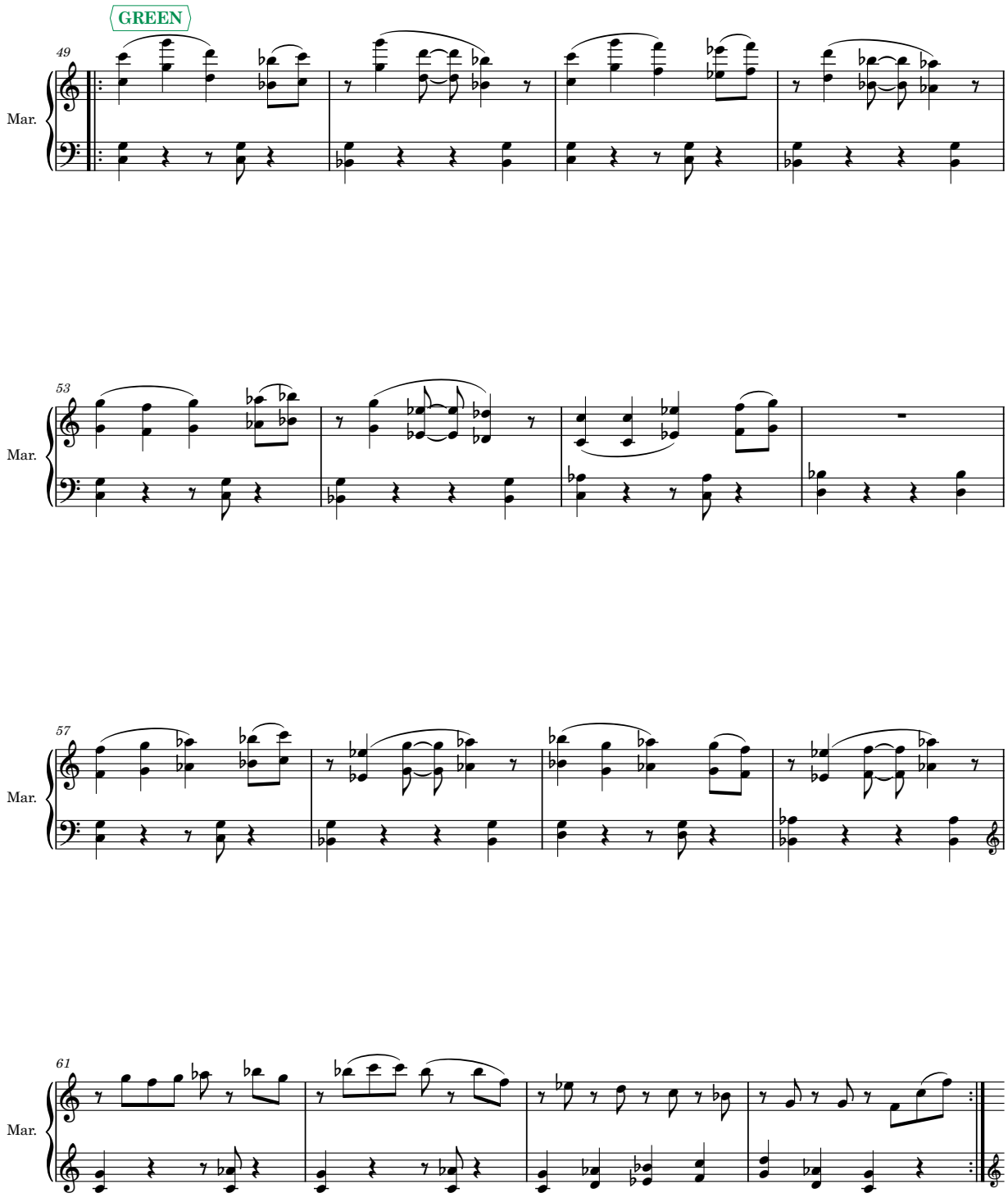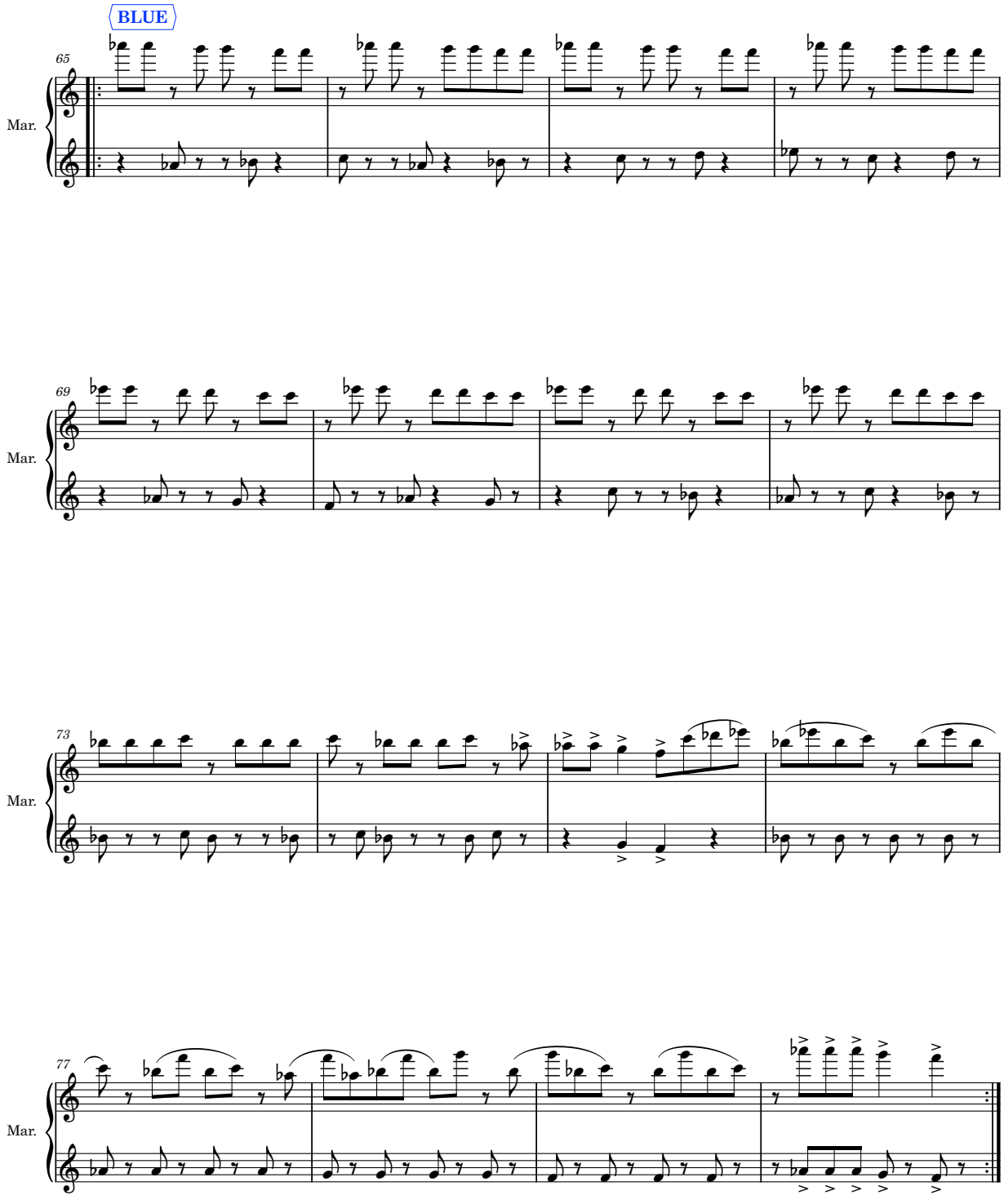









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Time Cube

Jacob Alan Smith
(2026)

With manic intensity

♩ = 144

RED

Vibraphone

5 Vib.

9 Vib.

13 Vib.

ORANGE
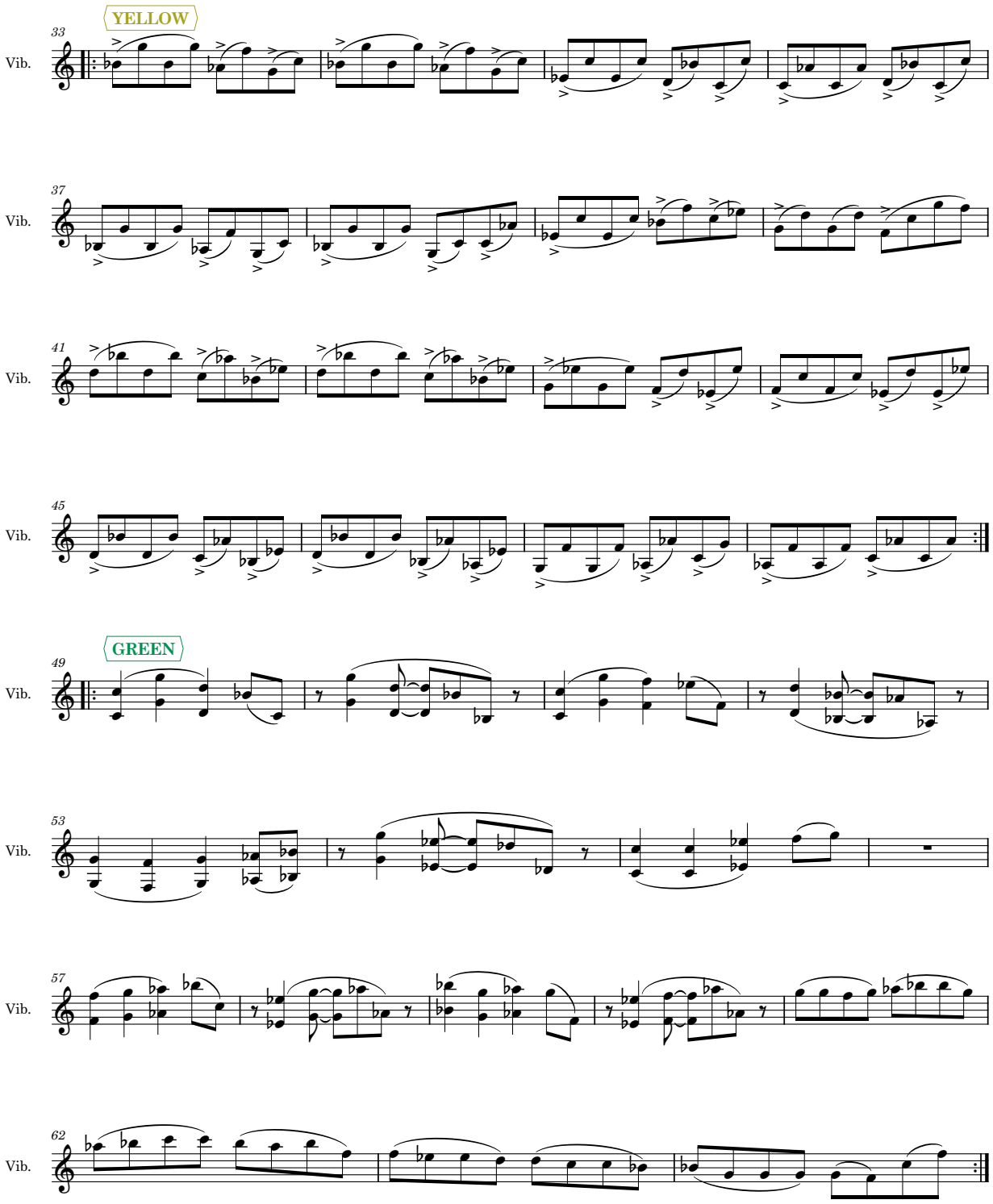
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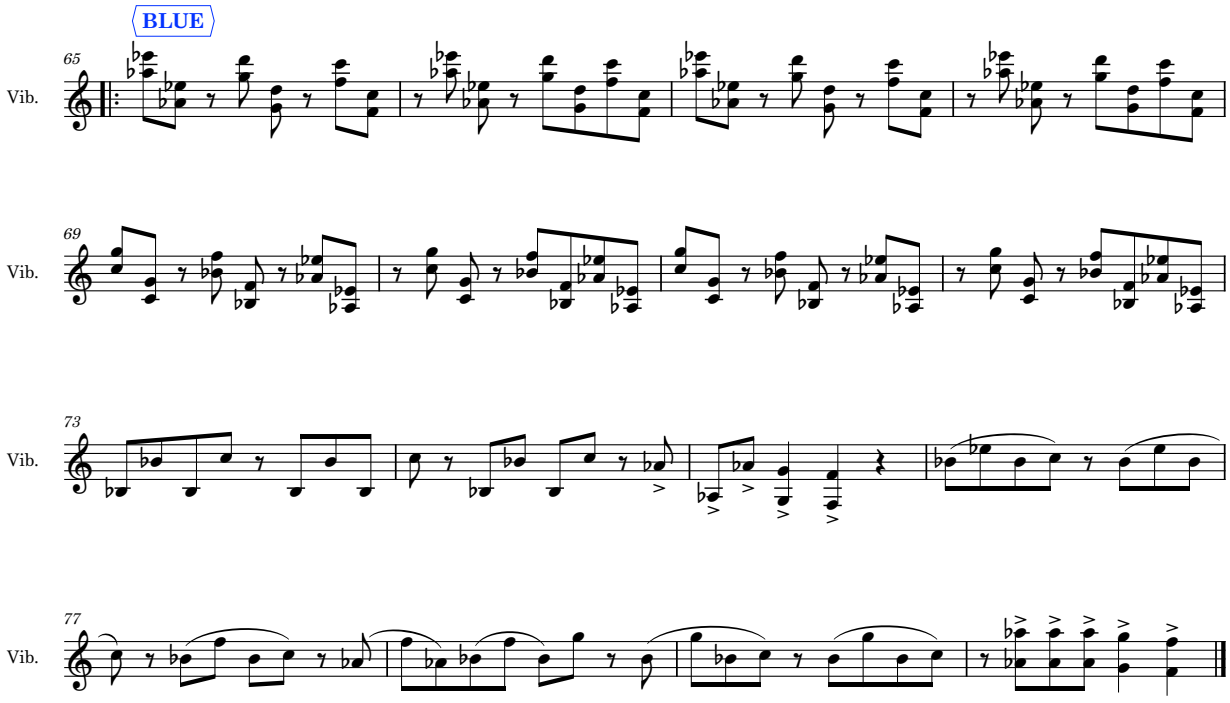
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25 Vib.

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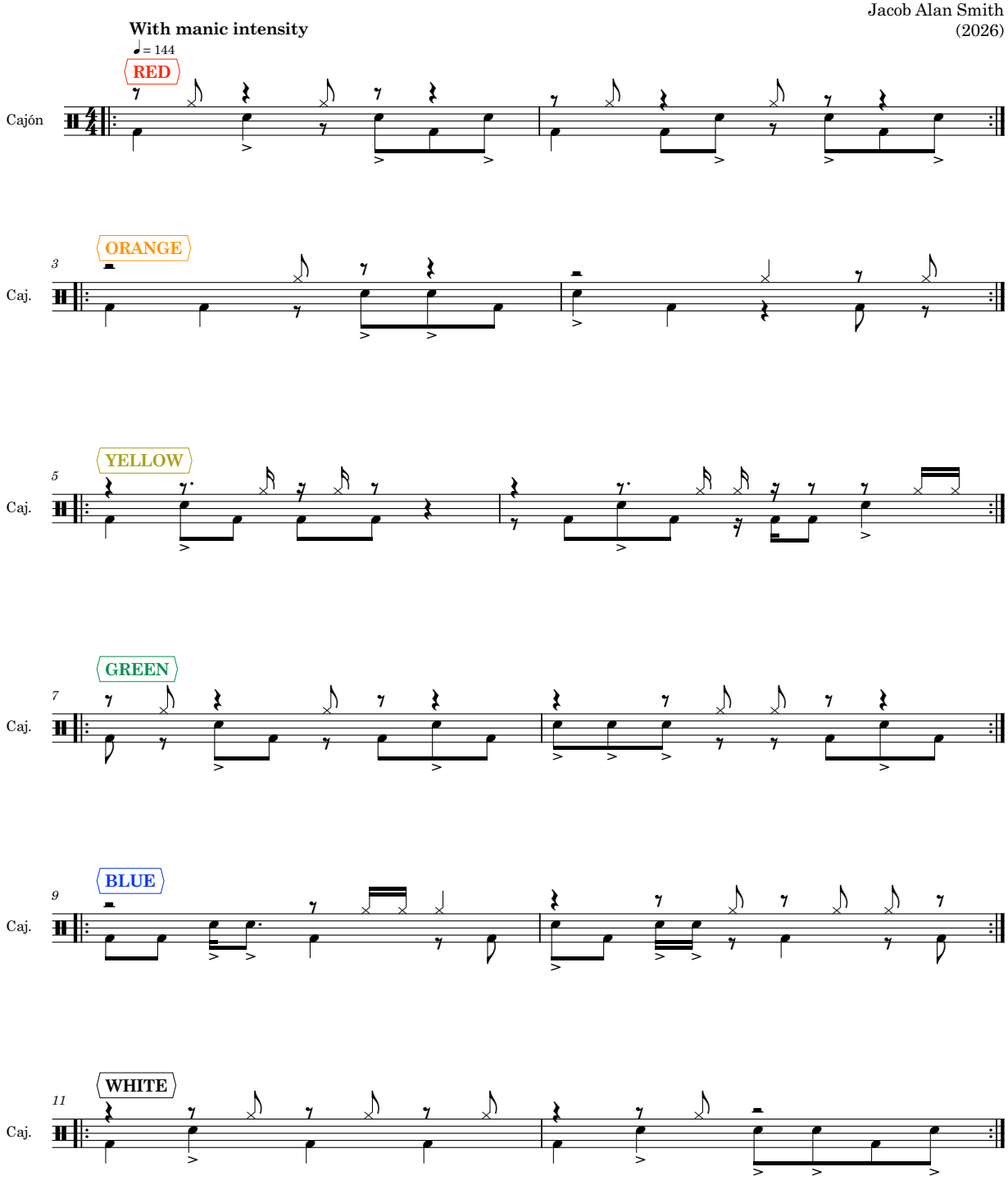
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77
Vib.

Time Cube

Jacob Alan Smith
(2026)



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Time Cube (2026) - Jacob Alan Smith
Lyric Quick Reference Sheet for Instrumentalists

Square 1
Begin on cue
Prepare for cutoff: “THE ONEness OF GOD IS STILLness DEATH.”

Square 2
Prepare to begin playing: “but his vision was clear to him… maybe.”
Prepare for cutoff: “Cubeless academia is armageddon and a barren Earth for children.”

Square 3
Prepare to begin playing: “and you could say Dr. Ray had one of those… sort of.”
Prepare for cutoff: “YOU must seek Time Cube.”

Square 4:
Prepare to begin playing: “but he never heard back… to our knowledge.”
Prepare for cutoff: “...and are evil lying bastards, fit for profits, not morality.”

Square 5:
Prepare to begin playing: “It gave him quite the ego boost… we think.”
Prepare for cutoff: “...will allow you to plunder Earth before inflicting hell upon you.”

Square 6:
Prepare to begin playing: “...he had risen to dethrone all gods in his mind… probably.”
Prepare for cutoff: “...that your belly button signature ties to viviparous mama.”

Square 7:
Prepare to begin playing: “...but we know of at least one. Richard… most likely.”
Prepare for cutoff: “By Gene Ray, the wisest human.”

Square 8:
Prepare to begin playing: “But something likely soured along the way… unfortunately.”
Prepare for cutoff: “You are ¼ of the person you were taught to think you are.”

Square 9:
Prepare to begin playing: “An open template, for whatever comes next… whatever that is.”
Prepare for cutoff: “THE ONEness OF GOD IS STILLness DEATH.”