

part 1

bass rhythmic cell = 4♩ + 5♩ / 4♩ + 5♩ / 4♩ + 4♩ + 4♩ + 5♩ / 4♩ + 4♩ + 5♩
repeat melody over and over, then use altering options : any note from FM7 (random)

Three staves of bass notation. The first staff shows the rhythmic cell: 4 eighth notes, 5 eighth notes, 4 eighth notes, 5 eighth notes, 4 eighth notes, 4 eighth notes, 4 eighth notes, 5 eighth notes, 4 eighth notes, 4 eighth notes, 5 eighth notes. The subsequent two staves show variations of this cell with different note choices and accidentals.

open for solos on bass/drs ostinato, colored by ST and/or MOLT / the harmonic form can start any time within the bass line / the bass+drs ostinato works as a mantra and should be played over and over, and altering small to large portions of the written melody using pitches from FM7 randomly is an option to generate variations

Chord progression: [BM4] h2B, [CM4] MD♭, [CM4/CM6] m3A, [CM6/C#M2] h3E♭, [C#M2] h1D, [C#M2/BM4] m3D. Rhythmic patterns: 4:3, 4:3, 2:3, 3:4, 4:3.

suggested chords for solos

[FM7]

play full melody once / use sections for backings (random)

Chord progression: [BM4] h2F, [BM4/DM6] h3F, [DM6/C#M2] m3F, [C#M2] h1F, [C#M2/CM4] h3C, [CM4] MG. Rhythmic patterns: 4:3, 4:3, 3:4, 2:3, 5:4.

Chord progression: [BM4] MC, [BM4/DM6] h3B, [DM6/C#M2] m3B, [C#M2] h1G#, [C#M2/CM4] h3F#, [CM4] h2C. Rhythmic patterns: 5:3, 3:4.

Chord progression: [CM4/CM6] m3E♭, [CM6/C#M2] h3A, [C#M2] h1B, [C#M2/BM4] m3G#, [BM4] MF#, [CM4] h2F#. **Ad Lib**. Rhythmic patterns: 4:3, 4:3, 3:4, 4:3.

part 2 - open for solos on main harmonic form

main harmonic form / play written chords ad lib

chords section 1 (12 bars)

(4 bars)

[FM7]

(5♭) (6♭) (5♭) (5♭) (6♭) (5♭) (5♭) (6♭) (5♭) (5♭) (6♭)

repeat melody over and over, then use altering options : as the chords sections are constructed following the same rhythmic cell, you can switch any time to one of the 3 chords sections and play the roots or improvise bass lines (playing around the main rhythmic cell and using the modes)

add chords sections 2 and/or 3 to densify colors (random)

chords section 2 (16 bars)

chords section 3 (20 bars)

(12)

(5♭) (6♭) (5♭) (5♭) (6♭) (5♭) (5♭) (6♭) (5♭) (5♭) (6♭)

(16)

(20)

(12)

(5♭) (6♭) (5♭) (5♭) (6♭) (5♭) (5♭) (6♭) (5♭) (5♭) (6♭)

(16)

(20)

(5♭) (6♭) (5♭) (5♭) (6♭) (5♭) (5♭) (6♭) (5♭) (5♭) (6♭)

(16)

(20)

(5♭) (6♭) (5♭) (5♭) (6♭) (5♭) (5♭) (6♭) (5♭) (5♭) (6♭)

(20)

part 2 - melody

The musical score for 'part 2 - melody' consists of four systems, each with a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bass staff contains a supporting line with notes and rests, often featuring slurs and fingering numbers (5 and 6) above the notes. The key signature changes from one sharp (F#) to one flat (Bb) across the systems. The first system has a treble staff starting with a whole rest and a bass staff with notes G2, A2, B2, C3, D3, E3, F3, G3. The second system has a treble staff starting with a whole rest and a bass staff with notes G2, A2, B2, C3, D3, E3, F3, G3. The third system has a treble staff starting with a whole rest and a bass staff with notes G2, A2, B2, C3, D3, E3, F3, G3. The fourth system has a treble staff starting with a whole rest and a bass staff with notes G2, A2, B2, C3, D3, E3, F3, G3.

part 2 - mode for section 1 : Gsup (addC)

A single musical staff in treble clef showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are connected by a slur.

part 2 - mode for section 2 and 3 : Csup

A single musical staff in treble clef showing a sequence of notes: C5, D5, E5, F5, G5, F5, E5, D5, C5. The notes are connected by a slur.