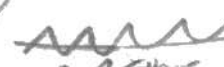
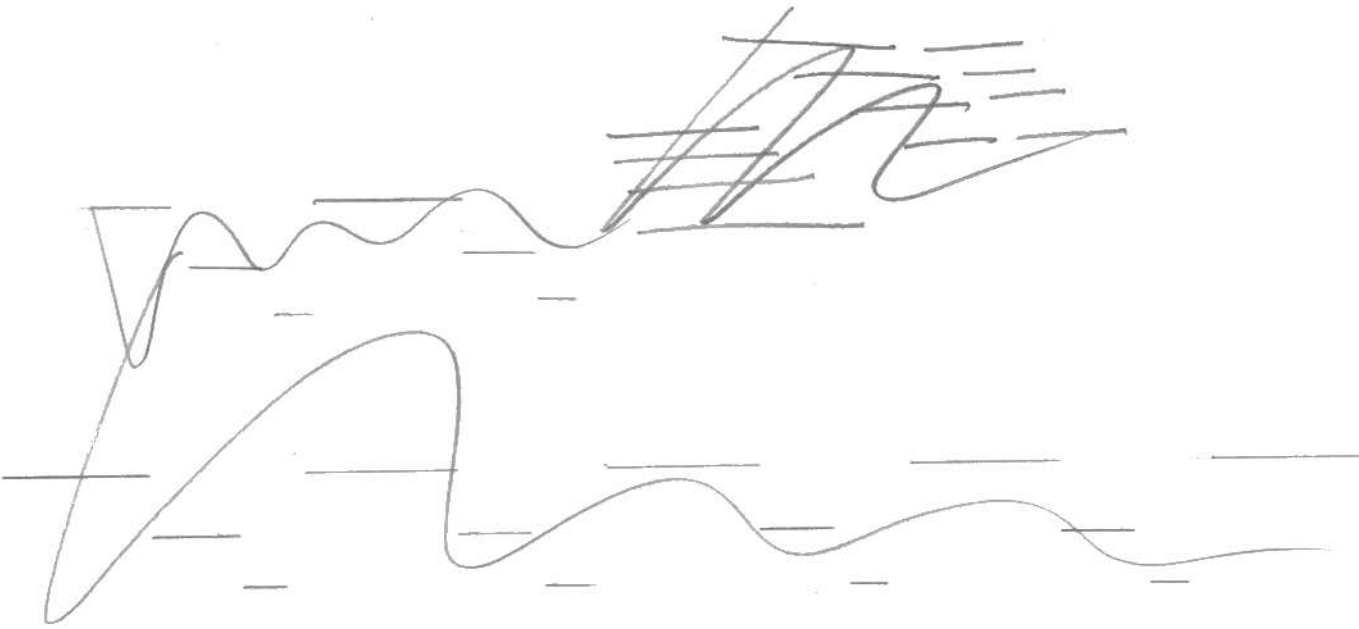


Do the phases need to  
be long so that or  
arranged so that the  
overall ~~form~~ packet ~~form~~  
thing is hidden? Slowly  
emerging? How can I  
do this??



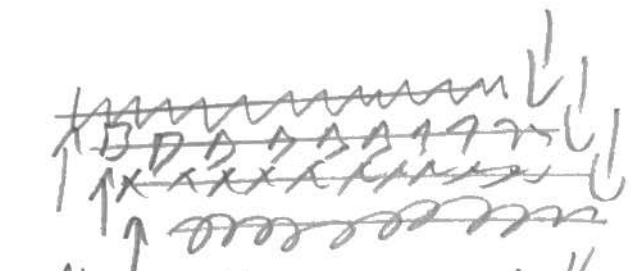
\* one string made from binary  
code? Same set of  
no. sequence? ~~code?~~

They can be layered 




W  
P<sub>1</sub>

In EACA HAND



About the gaps, not the  
material

They can be layered 

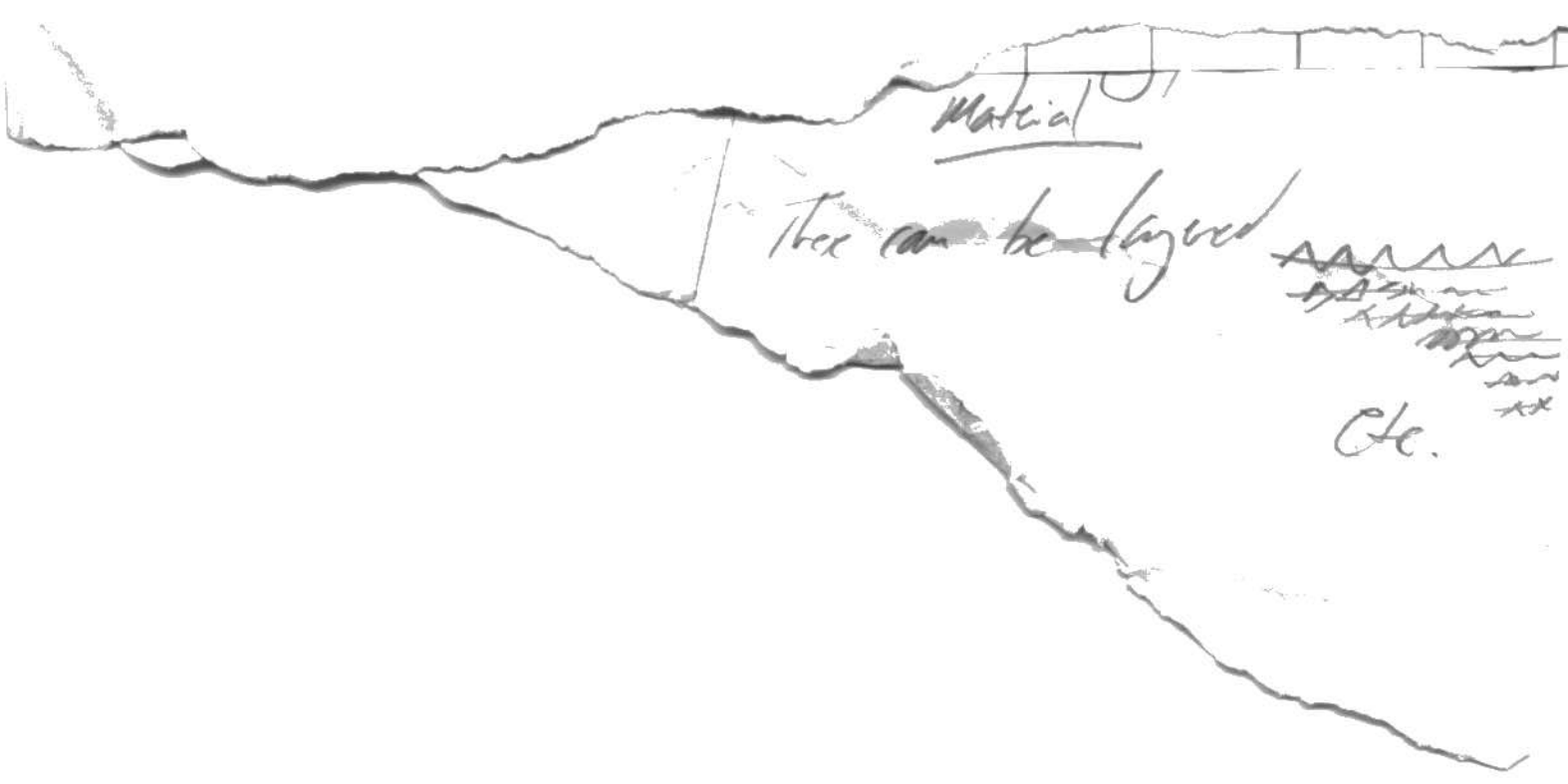
etc.

a string of ... phase. { strings } dip

~~~~~~~~~ = a phase for band #1  
~~AAAAAAAAAA~~ = phase for ~~some~~ band #2  
~~XXXXXXXXXX~~ = phase for band #3  
~~~~~~~~~ = ~~Phase for band~~

this becomes cyclic.

~~~~~~~~~  
~~AAAAAAAAAA~~  
~~XXXXXXXXXX~~



They can be layered

~~~~~~~~~  
~~~~~~~~~  
~~~~~~~~~  
~~~~~~~~~  
etc.

All working towards  
a global hierarchy /  
theme / schema that  
is perfect, ideal,  
to be attained or become  
one with or realize,  
through cooperation / unity.  
PTO

---

Do the phrases need to  
be long so that or  
arranged so that the  
overall ~~best~~ perfect  
thing is hidden? Slowly  
emerging? How can I  
do this??

---

\* one string made from binary  
code? Same set of  
PTO sequence? reverse code?


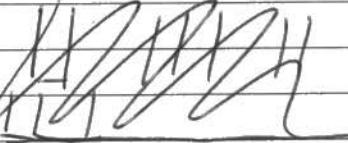
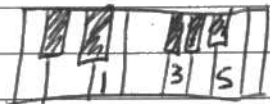
There is an overall 'perfect' form which the piece works towards achieving. Each hand plays its role...

Yes!

A rhythm which they  
@11 work to create??  
Yes!!! That over space thing

Using 1/111 11111, 222 1, 22  
 Trace P. 35 ATALL  
 But to REALLY create  
 rhythm. Not sure o-  
 what hands are doing yet  
 though 2016-07-16

Hand Movements / gestures \* You-Communicated  
 (Point/wave).  
 Clap; Rub; clasp eyes, drumming in mid-air;  
 Stroking hands; dropping something.  
 jump cut? Smacking? scratching, stroking, holding?  
 ↳ ~~not~~ not emotions, rather memories/shame/fire.  
 \*News/interactions fighting\*

2016-07-16 Hand movements are stills  
 OR video of static shapes; hands were  
 even when they're still - human.  
 ↳ Shapes from instruments eg  (pitch-ambiguous)  
  Range not specific  
 Ambiguous inst. / tone / pitch / reg. | Could this be a triplet?  
 Two hands. | A trio?? Three screws?  
 Polyping?

Guitar, Clarinet, Piano  
 ↳ can all have rolls  
 considered but it is  
 the hand shapes that  
 matter.  
 Select a series of  
 chords/pitches and write  
 these hand shapes away  
 from inst. ~~etc~~

2016-07-16

These hand shapes need considering within each instrument or screen, as well as the piece as a whole. How?

↳ Why: contrasting shapes - open vs closed  
- large vs small  
- subtle vs obvious.

↳ Very few shapes for etc not 3-5??

E<sup>b</sup>  $\Delta$  b6 Schubert. <sup>D.960</sup> Am b.10 ~~(SP)~~ no.

Gm b102 ✓ Two hands: on iPhone.  
↳ wide spans, not symmetrical.

Feldman Chromatic field b. 10 left hand - small cluster triad.  
- wide R.H. triad

2016-07-17

2016-07-16

(One hand)  
Guitar chords: Am; Bar6; (or F; (Law F); A

(Two hands)  
Piano: Schubert D.960 Molto Moderato, Prior to recap.  
Beethoven No 28 A<sup>d</sup> op.101.

Feldman Patterns in a chromatic field  
b.10 left hand - small cluster (triad)

2016-07-20 Apprentice - characteristics.

<sup>ensemble or solos developing?</sup>  
# hands: positioning; number of ~~eg~~ shapes;  
type of shapes?; animated hands?; two-handed instruments remain two-handed?; hard-cutting?; background colour; pairing - use different colours, or same size of hands; fades/effects; a hierarchy?; direction of hands across space? (circular motion implied: ?); individual hand content; use same content but arrange differently as a whole?

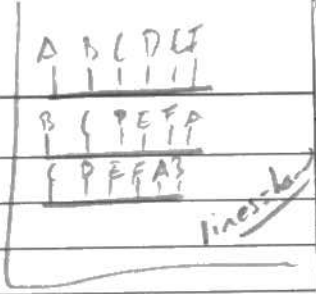
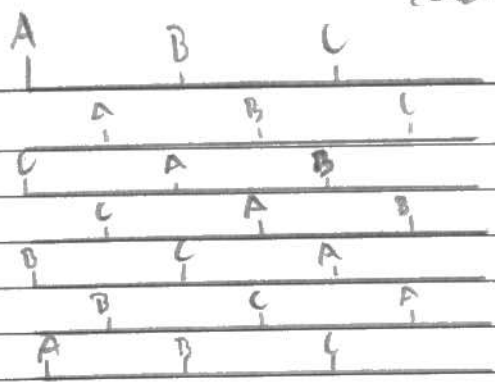
2016-07-21

2016-07-20 Appearance Characteristics to remain-decisions

Background colour; mirrored hands; hand cutting;  
 H or frequency of the gaps/steps are small etc.  
 Ensemble - interactions rather than expectations; allow  
 space. two-handed inst. must remain two-handed  
 Size of hands: each hand diff. size but unchanging!


Could rotate the rhythm of the 'ideal' <sup>lyric</sup>  
 ↳ break it up and start the 'ideal'  
 from different points for each hand  
 so they don't match. Speed up/slow down  
 and alter it ~~so~~ in various ways so  
 they merge and add up ~~perfect~~ less  
 to the ideal over time.

2016-07-21



lines

2016-07-21

Work with directions to create structure?  
 Perhaps I decide that I will work  
 on one hand set at a time for  
 a set duration ~~and that~~ which  
 will be the same for all hands:   
 just to organise myself and material.  
 ↳ I can better decide what goes in, rather  
 than creating all 3 hands at once...

Could be the hand, and the line is a rhythm/trajectory!!

What is A, B, C?

Each hand set  
 could work on  
 a rhythm that  
 transitions in time  
 (maybe using tones  
 on 'ideal beam') but  
 does it's own interlocking  
 thing with occasional  
 interjections as global?

(6 combos)  
 3 Shapes Guitar ✓ (one hand)  
 4 Shapes Piano ✓ (same each  
 6 hands)  
 2 Shapes Woodwind ✓ (Maybe 4, if  
 needed)

Apprentice - perhaps not fully realised  
 2016-09-07.  
 parts / sections prior to working w/video  
 but definitely ~~defined~~ structure / outline  
 of time frames and concepts for each  
 section - build the detail using footage  
 contents WITHIN the determined

Structure: was considering scoring the  
 video material on five-line staff to  
 get concrete sense of rhythm...

Apprentice 2016-09-06



Don't change the  
 image, just create  
 a rhythm within each  
 quadrant and let things  
 happen: (Prod). The change

Each part/image  
 has a lineage to play out.

2016-09-07 Apprentice

Questions: should each line be  
the object of interest in COMP  
↳ one line at a time?

Or should it be the whole  
composed right through..?

↳ Definitely want ALL over space.

∴ working as a whole might work

But this is difficult → leaning towards comping  
PTO

Single lines at a time

I need a scheme to help. It  
could be sectional, it could be total.  
Structural scheme; based on single lines??  
" " based on the whole??

Counterpoint? Yes, but repetition is large  
Scale: ~~non-intrusive~~ at least of Sedas

\* When Add to

initial intention / outlining  
the start of the concept

that I wanted to use the  
physical gestures, the physical / bodily  
manifestation which result from performance  
as material or 'stuff' itself → this continuous  
P.O into pieces work

---

Why? What is it abt

these which made me  
want to use them?

They're as purposeful movements  
as dance and directly link  
to sound production!!

↳ might need to find a few others  
for this.

---

So, to ~~etc~~ elaborate a bit...

Make SETS? Specify  
a time and what the  
images will do: just use  
one variant / both?

(need to make some  
decisions

So Duration → focuses only  
on those  
parameters. Arrange each line  
(how) are at a time / all lines  
together??

\* I don't really like this \*  
↑ ↑

each point/hands have parameters. 2016-09-11

1	2	3
C	/ <   /	
A	/ <   /	
Am		

Could use just one shape to and work with only rhythm. Maybe the rhythm is the carrier of content? ... The thing which ~~can~~ could bind the ~~code~~ combinations? That might make it too obvious and too easy.

Small, not large, in any way!! Each block will not repeat a previous section, or have any previous sections repeated in it willingly or consciously. PTO

No, each section is unique in itself / of itself - it's own and not part of a larger narrative

∴ I need a way to generate  
material → process...

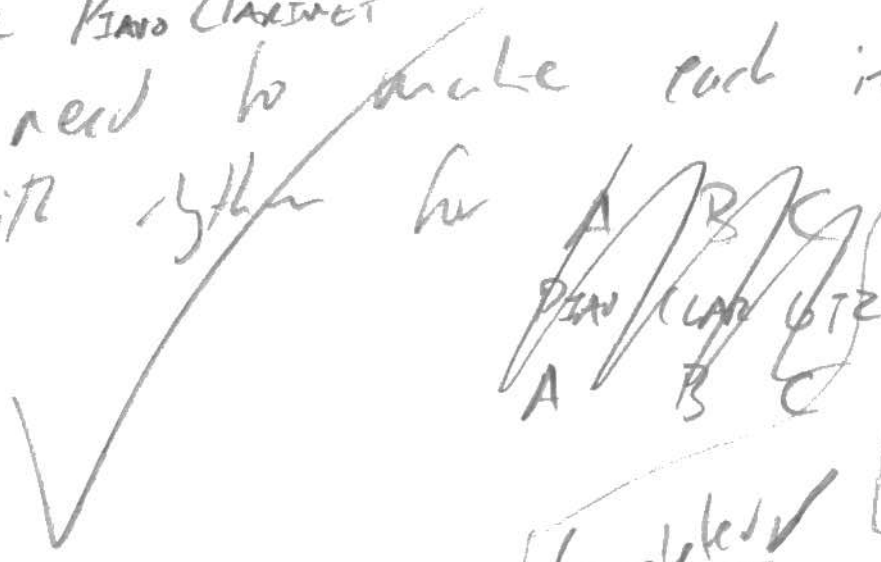
Maybe process isn't the deal. - perhaps  
structure in a loose sense along with  
closed and opened bands... - done.

2016-09-12

Have just made Section 1(?)

A B C  
GTR Piano Clarinet

Now need to make each instrument with rhythm for



A	B	C
GTR	P	CL
CL	GTR	P
P	CL	GTR

Completed ✓

I have the rhythm; just need to make them

Rhythm-based.

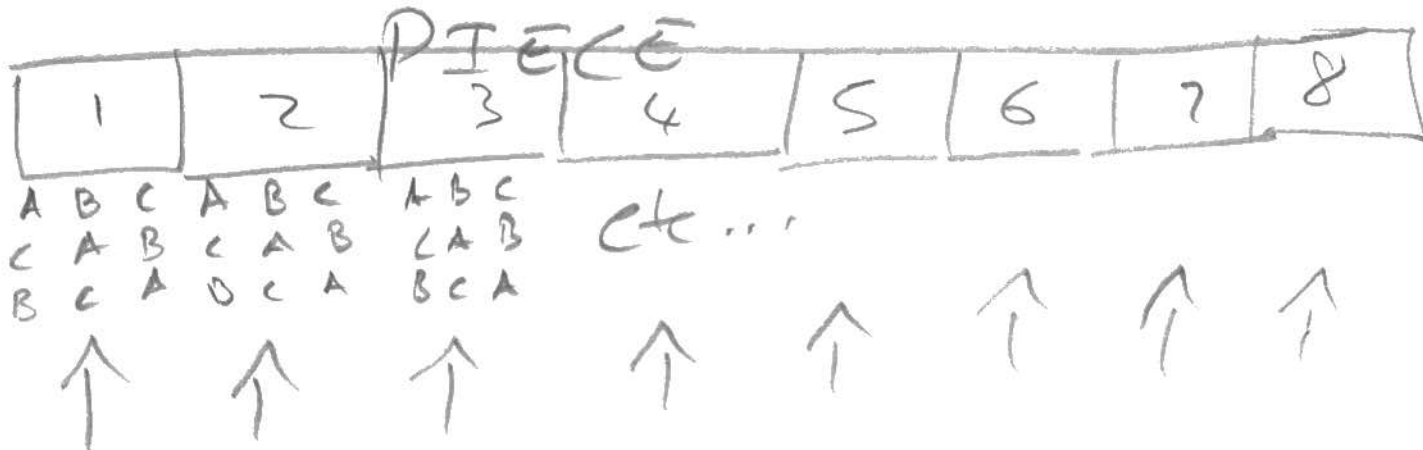
2016-09-12.

Use long string rhythm?  
each quadrant/hand set starts at different points of the string?



The rhythm could be similar long and be one box of ways!

ABC happen at same time. Complex Rhythm.

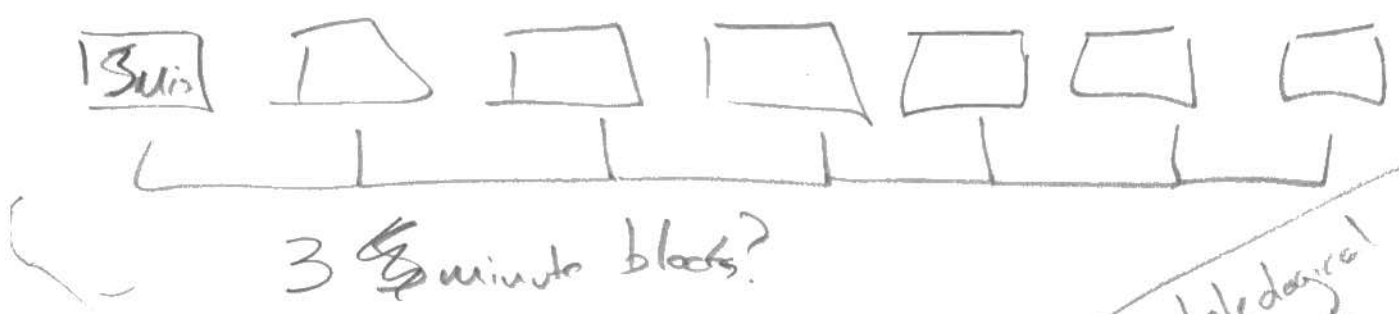


Each Bot is a New Rhythm / same rhythm but diff. Parameter / BOTH

Could I shake up the ABC order? \*

Length of the rhythm string? 2 mins? 40 secs? real ABC part

(will this be too obvious...)



each block...

No teleological development  
→ address others

The all-over effect. (creating it as a whole) leads to poor results - Narrative / too obvious or easy rhythms.

↳ composing overall effect by working on Blocks but with only one hand at a time might reveal something.



What do I want to do?!

Rhythm. Change in shapes.



THE two parameters. Nothing else. No size changes or positional movements... just rhythm and the shape the hands make...  
↳ open, closed; closed; open; closed, open.

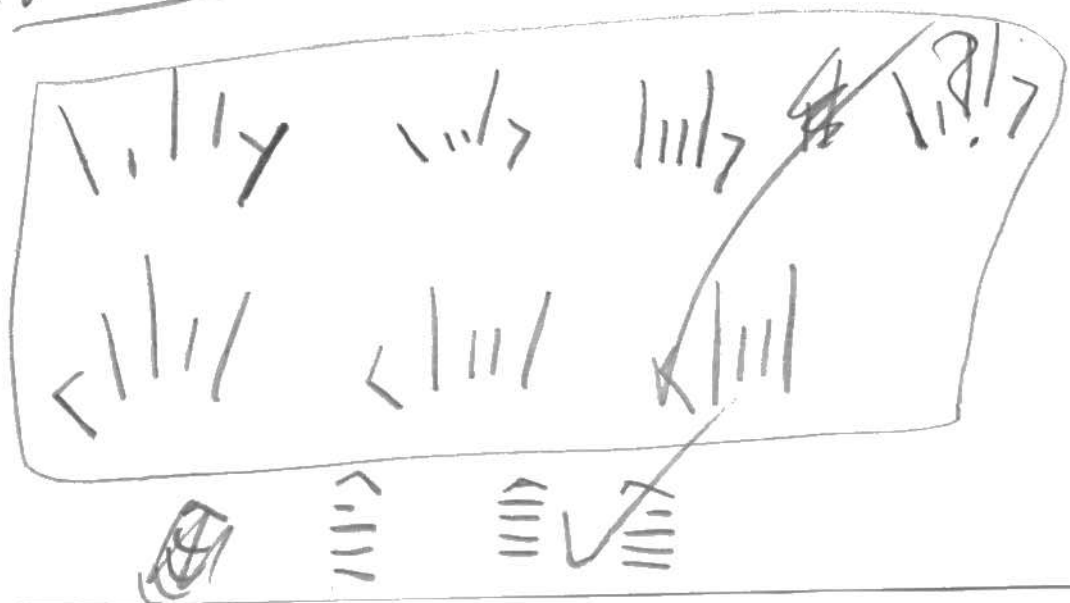
---

The old footage better than the fucking new...

~~Abandon~~ Abandon current ~~op~~  
comp to start again with  
OLD footage - it looks good if  
hands are small. Perhaps keep concept??  
of string + boxes...

---

ALL GIRL ✓



Too fast and perhaps too much  
happening? Can I limit  
or restrict the ~~q~~ rhythm  
Somehow? 2016-01-12.

---

A' B C  
B C A  
C A B

A' B C  
B' C A  
C A B

A' B C  
B' C A  
C A B

A B C  
B C A  
C A B

0 0 0  
A B C  
B C A  
C A B  
(ABC)

1 1 1  
A B C  
B C A  
C A B

~~2 2 2~~  
A' B' C'  
B' C' A'  
C' A' B'

A' B' C'  
B' C' A'  
C' A' B'

2 2 2  
A B C  
B' C' A'  
C' A' B'

0 0 0  
A B C  
B C A  
C A B

A' B' C'  
B C A  
C A B

A' B' C'  
B' C' A'  
C A B

A' B' C'  
B' C' A'  
C' A' B'

2 2 2  
A' B' C'  
B' C' A'  
C' A' B'

2 2 2  
A' B' C'  
B' C' A'  
C' A' B'

2 2 2  
A B C  
B C A  
C A B

3 3 3  
A B C  
B C A  
C A B

3 3 3  
A B C  
B C A  
C A B

3 3 3  
A B C  
B C A  
C A B

2 2 2  
A B C  
B C A  
C A B

2 2 2  
A B C  
B C A  
C A B

2 2 2  
A B C  
B C A  
C A B

A' B' C'  
B C A  
C A B

A' B' C'  
B' C' A'  
C A B

A' B' C'  
B' C' A'  
C A B

A' B' C'  
B' C' A'  
C A B

A' B' C'  
B' C' A'  
C A B

20/6-00  
(?)

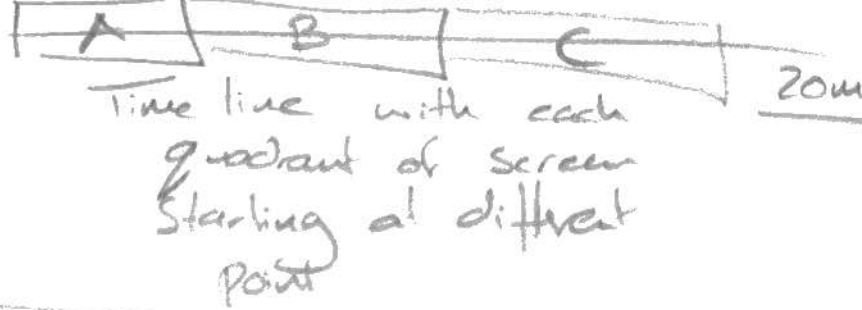
0 0 0  
A B C  
B C A  
C A B

A B C  
B C A  
C A B

A B C  
B C A  
C A B

(M)

ABC ABC  
 ABC ABC  
 ABC ABC



~~Same hand stages~~ ~~Stages~~

~~AAA~~

ABC ABC  
 B A B C A B C  
 B C A B C A B C

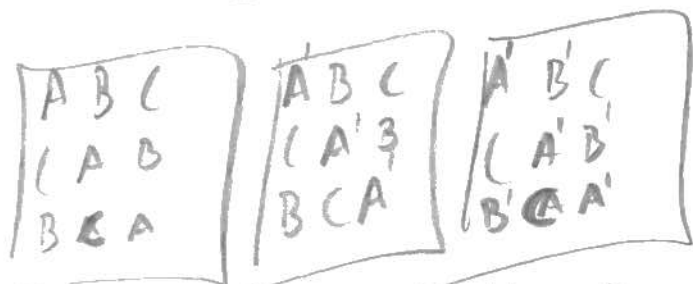
~~AA~~

Trying to work out how to arrange this... Do I need all parts made before I begin to arrange?

ABC | ABC | A'BC | A'B'C | A<sup>2</sup>B'C' | A<sup>2</sup>B'  
 CAB | CAB | CA'B | CA'B' | CA<sup>2</sup>B' | CA<sup>2</sup>B'  
 BCA | BCA | BCA' | BCA' | B'CA' | B'CA' | A<sup>2</sup>B'C'A

~~ABC | ABC | ABC | ABC~~  
~~ABC | ABC | ABC | ABC~~  
~~ABC | ABC | ABC | ABC~~

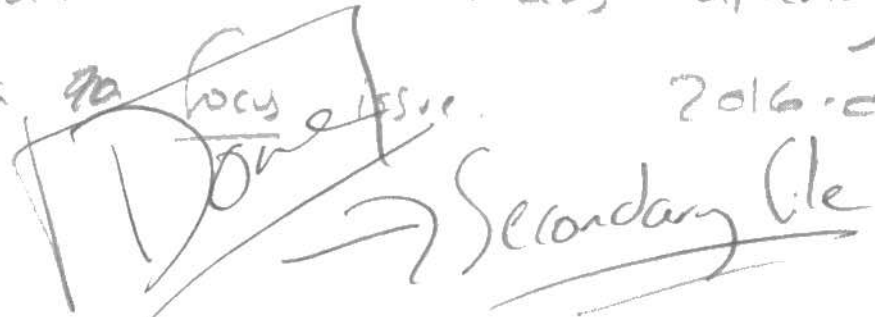
\* Change the parameters of hand image after one/two instances? → Do loop change A, then B, then C



GTR x 3 shapes  
 A<sup>1</sup> B<sup>1</sup> C<sup>1</sup>  
 A<sup>2</sup> B<sup>2</sup> C<sup>2</sup>  
 A<sup>3</sup> B<sup>3</sup> C<sup>3</sup>

PIANO x 4  
 A<sup>1</sup> B<sup>1</sup> C<sup>1</sup>  
 A<sup>2</sup> B<sup>2</sup> C<sup>2</sup>  
 A<sup>3</sup> B<sup>3</sup> C<sup>3</sup>  
 A<sup>4</sup> B<sup>4</sup> C<sup>4</sup>

CLARINET x 4  
 A<sup>1</sup> B<sup>1</sup> C<sup>1</sup>  
 A<sup>2</sup> B<sup>2</sup> C<sup>2</sup>

The top Clarinet hand needs altering as  
 there is a ~~no focus~~ issue. 2016-09-14  

 Secondary file

A thought before leaving for work:  
 Maybe arranging them this way is not v. good... perhaps  
 I should continue all Ar shape and work on  
 one hand/pair at a time work to create rhythm. Then  
 put it together to create harmony? Clarinet (ambis) firm

6TR A' B' C'	A <sup>2</sup> B' C'	A <sup>2</sup> B <sup>2</sup> C'	A <sup>2</sup> B <sup>2</sup> C <sup>2</sup>
7A C' A' B'	C' A <sup>2</sup> B'	C' A <sup>2</sup> B <sup>2</sup>	C <sup>2</sup> A <sup>2</sup> B <sup>2</sup>
6B B' C' A'	B' C' A <sup>2</sup>	B <sup>2</sup> C' A <sup>2</sup>	B <sup>2</sup> C <sup>2</sup> A <sup>2</sup>

6TR A <sup>3</sup> B <sup>2</sup> C <sup>2</sup>	A <sup>3</sup> B <sup>3</sup> C <sup>2</sup>	<del>A<sup>3</sup> B<sup>3</sup> C<sup>2</sup></del>	
7A C <sup>2</sup> A <sup>3</sup> B <sup>2</sup>	C <sup>2</sup> A <sup>3</sup> B <sup>3</sup>		
6L B <sup>2</sup> C <sup>2</sup> A <sup>3</sup>	B <sup>3</sup> C <sup>2</sup> A <sup>3</sup>	4.5 mins (455secs each)	

2016-09-14

This would introduce materials. Could then take it on?

Begin ~~compressing~~ changing shape within a box / ABC cycle?

A	B	C
B	C	A
C	A	B

Merge ↓ instead of → ?

2016-09-14

BOTH approaches seem equally good or shit.

✓ A ✓ B ✓ C	A' B' C'	A <sup>2</sup> B <sup>2</sup> C <sup>2</sup>	A B C	A B C
✓ B ✓ C ✓ A	B C A'	B C A	B C A	B C A
✓ C ✓ A ✓ B	C A' B	C A B	C A B	C A B

46 seconds.

Correctly built #1  
Now building #2.

Need to keep the STACKS - make new stacks BEFORE arranging them.

A	A'	A'	A'	A <sup>2</sup>	A <sup>2</sup>	A <sup>2</sup>	A <sup>3</sup>	A <sup>3</sup>	A <sup>3</sup>	A <sup>2</sup>	A <sup>2</sup>	A <sup>2</sup>
B	B	B'	B'	B'	B <sup>2</sup>	B <sup>2</sup>	B <sup>2</sup>	B <sup>3</sup>	B <sup>3</sup>	B <sup>3</sup>	B <sup>2</sup>	B <sup>2</sup>
C	C	C	C'	C'	C'	C	C	C	C'	C'	C	C
	2	3	4	5	6	7	8	9	10	11	12	13

①

A	A'	A'	A	A	A	A
B <sup>2</sup>	B	B	B	B'	B	B
C	C	C'	C'	C'	C	C
14	15	16	17	18	19	

45 x 19  
 Secs.

This seems too repetitious and unappealing, too.  
 2016-09-13

A A' A' A' A<sup>2</sup> A<sup>2</sup> A<sup>2</sup>A<sup>3</sup>A<sup>3</sup> A<sup>3</sup> A<sup>2</sup> A<sup>2</sup> A<sup>2</sup>

B B B' B' B' B<sup>2</sup> B<sup>2</sup>B<sup>2</sup>B<sup>2</sup> B<sup>3</sup> B<sup>3</sup> B<sup>2</sup> B<sup>2</sup>

C C C C' C' C' C C C' C' C' C  
1 2 3 4 5 6 7 8 9 10 11 12

A<sup>2</sup> A' A' A A A

B<sup>2</sup> B' B' B' B<sup>2</sup> B

C C C' C' C' C

13 14 15 16 17 18

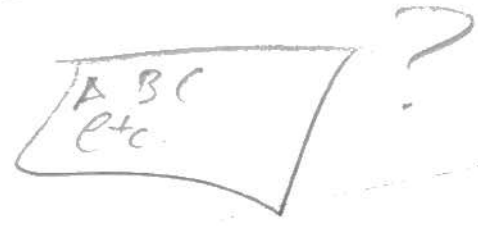
ABC	A'BC	A'B'C	A'B'C'	A <sup>2</sup> B	C'A'BC	ABC
BCA	BCA'	B'C	A'B'C'	A <sup>2</sup> BCA	BCA	BCA
CAB	C'A'B	C'A'B'	C'A'B'	C'A <sup>2</sup> B	C'A'B	CAB

A	B	C	A'	B	C	A'	B <sup>2</sup>	C	A'	B'	C'	A <sup>2</sup>	B'	C'
B	C	A	B	C	A'	B'	C	A'	B'	C'	A'	B'	C'	A <sup>2</sup>
C	A	B	C	A'	B	C	A'	B'	C'	A'	B'	C'	A <sup>2</sup>	B'

A <sup>2</sup>	B <sup>2</sup>	C'	A'	B <sup>2</sup>	C'	A'	B'	C'	A'	B'	C	A	B'	C	A	B	C
B <sup>2</sup>	C	A <sup>2</sup>	B <sup>2</sup>	C	A'	B'	C'	A'	B'	C	A'	B'	C	A	B	C	A
C'	A <sup>2</sup>	B <sup>2</sup>	C'	A'	B <sup>2</sup>	C'	A'	B'	C	A'	B'	C	A	B'	C	A	B

(4 min)

Do the rhythms need to be more distinct in order for them to be operated within the grid? I think it's ok



6TR ABC  
Pia BCA  
Wind CAB

But what does it do?  
bit arrangement, but does it have a function?

I need to make it regardless.  
2016-09-15

The ABC evolution sorts out the rhythm between the hands. Yes.

~~How do I~~ Build that: including the A'B'c' Variations. That = (ains) (ish)

After this, the system continues to play out ~~and~~ but without the change in shapes. Just



So that the shape changes can become so another part... but how to control those?

Pia

GTR	A	B	C	ABC
Piano	B	C	A	BCA
Wind	C	A	B	CAB

This makes the timeline of the rhythm line.

This takes care of rhythm: A is a rhythm, B is a rhythm, C is a rhythm.

The other parameter is shape change.

GTR has 3 - ~~same~~ (inland)

Piano has 3 - same in both

Wind has 2 - (change between hands = 3?)

So at each point, all 3 rhythms are existing in one hand, but need of same kind.

A	B	C
B	C	A
C	A	B

A	B	C
B	C	A
C	A	B

A	B	C
B	C	A
C	A	B

~~Permutation~~ I should have arranged them

ABC = RL then 0 1 2 = Area (A A) ⇒ Shapes!!

~~What change to...~~

A	B	C
B	C	A
C	A	B

Maybe after doing ~~ABC~~

ABC ⇒  
BCA ⇒  
CAB ⇒

through the permutations

I could do

A	B	C
C	A	B
B	C	A

A	B	C
C	A	B
B	C	A

A	B	C
C	A	B
B	C	A

?

26/6-2015

A <sup>0</sup> B <sup>0</sup> C <sup>0</sup> B <sup>0</sup> C <sup>0</sup> A <sup>0</sup> C <sup>0</sup> A <sup>0</sup> B <sup>0</sup>	A <sup>0</sup> B <sup>0</sup> C <sup>0</sup> B <sup>0</sup> C <sup>0</sup> A <sup>0</sup> C <sup>0</sup> A <sup>0</sup> B <sup>0</sup>	A <sup>0</sup> B <sup>0</sup> C <sup>0</sup> B <sup>0</sup> C <sup>0</sup> A <sup>0</sup> C <sup>0</sup> A <sup>0</sup> B <sup>0</sup>	A <sup>0</sup> B <sup>0</sup> C <sup>0</sup> B <sup>0</sup> C <sup>0</sup> A <sup>0</sup> C <sup>0</sup> A <sup>0</sup> B <sup>0</sup>	A <sup>0</sup> B <sup>0</sup> C <sup>0</sup> B <sup>0</sup> C <sup>0</sup> A <sup>0</sup> C <sup>0</sup> A <sup>0</sup> B <sup>0</sup>	A <sup>0</sup> B <sup>0</sup> C <sup>0</sup> B <sup>0</sup> C <sup>0</sup> A <sup>0</sup> C <sup>0</sup> A <sup>0</sup> B <sup>0</sup>
A <sup>2</sup> B <sup>2</sup> B <sup>2</sup> A <sup>2</sup> A <sup>2</sup> B <sup>2</sup>	A <sup>2</sup> B <sup>2</sup> C <sup>2</sup> B <sup>2</sup> C <sup>2</sup> A <sup>2</sup> C <sup>2</sup> A <sup>2</sup> B <sup>2</sup>	A <sup>2</sup> B <sup>2</sup> C <sup>2</sup> B <sup>2</sup> C <sup>2</sup> A <sup>2</sup> C <sup>2</sup> A <sup>2</sup> B <sup>2</sup>	A <sup>2</sup> B <sup>2</sup> C <sup>2</sup> B <sup>2</sup> C <sup>2</sup> A <sup>2</sup> C <sup>2</sup> A <sup>2</sup> B <sup>2</sup>	A <sup>2</sup> B <sup>2</sup> C <sup>2</sup> B <sup>2</sup> C <sup>2</sup> A <sup>2</sup> C <sup>2</sup> A <sup>2</sup> B <sup>2</sup>	A <sup>2</sup> B <sup>2</sup> C <sup>2</sup> B <sup>2</sup> C <sup>2</sup> A <sup>2</sup> C <sup>2</sup> A <sup>2</sup> B <sup>2</sup>

2016-09-15

2016-09-16

So... what next?

↳ just tried putting  
B<sub>1</sub> → ~~very~~ cool...

Not keen on idea of  
holding back out again - galleadane

Keep same rhythm layout - this  
works well.

↳ in the original idea I both showed

Development but on 2016-09-16

Similar lines: ~~adding~~ but  
being able to change slope  
within a rhythm block.

↳ Only this happens during  
Rhythm A for each inst.

↳ Then B on next block

↳ Then C on next block.

↳ This way I can  
determine a way  
the changes occur, and  
it fits with the a established

...Concept!

↳ Each time THAT system (letter) is imposed onto a hand set, it affects a change to the stage.

\* Very strong relationship between A = B \*

↳ emphasise / develop this.

GRID

A = Short ~~Section~~ Long  
Sections = 40  
Shorter sections are change  
to them

What I don't want to do is ~~take~~ the continue with the A'B'C' A<sup>2</sup>B'C' thing.

But what can I do which has a system for development?

↳ I don't want random or self organised by me! I want a new system...

2016-09-16

- ① Use the same system? ABC ABC ABC ABC
- ② Compose at will for ABC? ~~and~~ Structure would need to be in place  $\Rightarrow$  this will enhance narrative
- ③ Make small, subtle changes which are echoed within each rhythm at same point? (in time - linear)
  - $\hookrightarrow$  this ~~like~~ think harmony - the rhythm will be different but having the same: this will create 'blips'.
- ④ Create a pattern at will for each rhythm - multiple patterns to hit  $\otimes$  amount of time ~~where~~ <sup>(x number of sections or repeats)</sup> ~~where~~ <sup>shown</sup> in mind for the patterns. (similar to #'s 1+2 combined)

⑤  
(I like #4)

2016-09-16

ABC	ABC	ABC	ABC	ABC
BCA	BCA	BCA	BCA	BCA
CAB	CAB	CAB	CAB	CAB

\* I can create an unlimited quantity of variations.  
 $\hookrightarrow$  ~~you~~ you get stuck in right away: ~~do~~ all material HAS ALREADY been introduced. \*

8 degrees Variations? 1 2 3 4 2  
 1 2 1

A = 17 possible changes  
 B = 21 possible changes - not a palindrome (16)  
 C = 7 possible changes

Make 8 variations for each ABC. Each ABC has 7-17 changes in. Once a variation is made, pass it along...?

2016-09-16

Plants Putting together a stable rhythm into  
 each hand or creating sets of variables  
 on top of the existing patterns so provides  
 a template above.

↳ maybe too complex?

↳ reverting back to  $\overset{\circ}{A} \overset{\circ}{B} \overset{\circ}{C} \overset{\circ}{D}$  and THEN

building back up in same way ( $\overset{\circ}{A} \overset{\circ}{B} \overset{\circ}{C} \overset{\circ}{D} \overset{\circ}{A} \overset{\circ}{B} \overset{\circ}{C} \overset{\circ}{D}$ )

but with three variations instead of just of ONE  
 shape each time might work - pass the complex signal  
 variation around???

A: 0001 100 2 00 010001 00  
 B: 010 121 000121000 121 010  
 C: 0 12 0 1102 0

45 seconds - need 10 variations at least

N.B. just input these for GTR line to do rest.

Don't think I need to build this stuff like the previous eg ABC ADC ABC ABC. I reckon each variation exists immediately within the A  $\rightarrow$  across all B inst. immediately

2016-09-16

$\therefore$  this page equals one 45 second section, never to be repeated in any other sections - unique in variation but same in rhythm, duration, shapes available.

↳ I made it by exploring the material rhythm and trying out ideas.  $\Rightarrow$  just need to apply it to others in current section

could make these variations  
and then randomise them

↳ they don't have to  
be ordered.

2016-09-17

\* After creating one example this seems very challenging  
to view as the attention is ~~so~~ scattered  
focus is so large: too much??

Could I assign a rhythm  
portion to an instrument?

eg) GTR could be C (slow)  
Piano could be B (detailed/fast)  
Wind could be A (detailed/gaps  
and fast.)  
like this:

GTR	C	C	C	C	C	C
Pi	B	B	B	B	B	B
Wi	A	A	A	A	A	A

2016-09-17

$\overset{\vee}{A} B C$   
 $B C \overset{\vee}{A}$   
 $C \overset{\vee}{A} B$

$\overset{\vee}{A} \overset{\vee}{B} C$   
 $\overset{\vee}{B} C \overset{\vee}{A}$   
 $C \overset{\vee}{A} \overset{\vee}{B}$

$\overset{\vee}{A} B \overset{\vee}{C}$   
 $\overset{\vee}{B} \overset{\vee}{C} \overset{\vee}{A}$   
 $\overset{\vee}{C} \overset{\vee}{A} \overset{\vee}{B}$

2016-09-17 Free Variations  
added progress

$A B C$   
 $B C A$   
 $C A B$

Made

Then another variation? And another? And another?  
 When is it ready to stop? No 'goal' necessary but... no, it  
 doesn't need to obey a rule of proportion in terms of SCALE or  
 length or MACRO structure.  $\rightarrow$  Something needs to stay the  
 same so something can change.

One Variation adds 2 units.

So now do I make more variations  
 and react to them? How many?

A	0 1 0	1 2 1	0	1 2	1 1 2 2 0 0	1 1	62
B	1 0 2	0 2 1	1 1 1	2 1 2	1 1 1	0 2 1	1 0 2
C	2	2	0	2 0 2	0	0	67K P: wi.

V#2

$\overset{\vee}{A} B C$   
 $B C \overset{\vee}{A}$   
 $C \overset{\vee}{A} B$

$\overset{\vee}{A} \overset{\vee}{B} C$   
 $\overset{\vee}{B} C \overset{\vee}{A}$   
 $C \overset{\vee}{A} \overset{\vee}{B}$

$\overset{\vee}{A} \overset{\vee}{B} \overset{\vee}{C}$   
 $\overset{\vee}{B} \overset{\vee}{C} \overset{\vee}{A}$   
 $\overset{\vee}{C} \overset{\vee}{A} \overset{\vee}{B}$

Done

2016-09-

Appelice 2016-09-19.  
 Remove the gaps or not?

Use gaps to get gaps between  $ABC$   $ABC$   
 between  $ABC$   $ABC$  ??

So.  $A/B/C$   
 $B/C/A$   
 $C/A/B$   
 C/A/B Break

A = 13.42 Sec.  
 B = 14.41  
 C = 14.17  
 42.60 total

line up  $ABC$  with  
 $B/C/A$  other  
 $C/A/B$  with  
 inst. group  
 anti-  
 diagram needed?

2016-09-19 Appelice

- Arranged ✓
- Need to decide if first segment goes at end.
- (corrections: edit piano  $RH$  - no more wobble. ✓  
 edit wind  $LH$  - no more wobble/goes outside ✓  
 edit after ponder the wind hand phone - needed.

*[Signature]*

~~20 Secs RH wind.~~