PASSACAGLIA

with a *G(r)EE(n) Soundscape*

Project for prepared improvisation for any suitable instruments

(A kit to build it)

once M usic
b E gins
i T remains
H e said the same
even variati O n is repetition
some things change D others not (schoenberg)
what i a M
r E membering
incorrec T ly to be sure
is w H atever
deviated fr O m
or D inary practice

John Cage *Composition in Retrospect* (1982)
[cited from the booklet, edited by WDR, Köln 1982)

Preface

This is a work in progress – for me and for anyone else who wants to participate.
So up to now some chapters of my work are missing :

2.4. Suggestions for the use of RHYTHMS and
6.1. / 6.2 *SOUNDS ARE COMING AND VANISHING // EXITUS*

More suitable ideas for this *Passacaglia* are welcome.

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2. Workshop for orchestra

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b) as orchestral accompaniment for soloists c) for piano
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2.4. Suggestions for the use of RHYTHMS
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2.7. *FLOWERS, LEAVES, TREES ...AND CHANGING COLORS*
(a game with some eight-tone chords given from the scale)

3. Workshop for soloists (or for Duos, Trios, Quartets, Quintets)

3.1. *FIGURATION* and/ or *ORNAMENTATION* of a given melodies
(some examples are for orchestra too !)
3.2. [Variations with BROKEN CHORDS (**see 1.2. and 2.3.**)]
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3.4. Changing the given Chords (based on each half-dotted note of the GROUND)

4. Workshop for pianists

4.1. Concerning the usage of 1.2. // 2.1. // 2.3. // 2. 7. // 3.1. // 3.2.
4.2. Two chord sequences for pianists (with proposals for variations)
4.3. Some linked and transposed Chord – Sequences, composed for piano four hands

5. Example for a beginning of the *Passacaglia*

6. The End ... (three proposals for ending)

6.1. *SOUNDS ARE COMING AND VANISHING* (**see 1. CANON, 2.5.**)
6.2. EXIT(US) : ... *SOUNDS BLOWING AWAY IN THE AIR* ...
6.3. **see 2.6.** (special version of *Crossing Paths*)

Preliminary remarks

With this musical games for this *Passacaglia* is given material for a realization .
They can be played by any suitable instrument and should be arranged in different ways for soloists, Duos, Trios ... or an orchestra.
At least the realization of this music results as a prepared improvisation.
In my offers you find some (more or less) prepared UNITS (as possible parts of the form) and cues for working out.
The form results from any prepared assembly of several UNITS.

In the UNITS for orchestra various parts can be played tutti, others in groups of wind, brass or string or mixed instruments, linked with solo-UNITS (accompanied or not).

The tempo is defined by dotted half notes felt as a very slow pulsation.
Its measure should be between MM. 32 - 44.
So the duration of the UNITS may be slightly different.
In some situations, the music may be – more or less – „out of timing" (like a *recitative* or. as an extreme case : as a chaotic situation)
A realization of this *Passacaglia* may be shorter or long(er).
(Duration of a very short version : ca. 3 minutes) .

Example for a possible form :

SOLO (ground) – DUO (ground with theme) – TRIO (ground + theme + scale) – TUTTI (At first I have given a CHORD sequence (see **2.1.**) – Then succeed some UNITS with rhythmic development : + ¼ notes + 1/8 notes + triplets) – DUO (or Trio : Piano + one or two other instruments) – QUINTET (e.g. : chromatic UNIT, **3.4.**) – TUTTI (Chords : for example see **2.1.**) – SOLO (broken chords) – TUTTI (e.g. : see **2.7.**) – TUTTI+SOLO (TUTTI or QUARTET) (for example : all strings + solo instrument) – ... ... Last variation : *Canon* (**5.1.** TUTTI)

Because this music needs some preparation note the given exercises for homework **:**

Each player of this music should be able to play variations with the given scale and with some of the given chords (**see 1.2. / 3.1.**) . Please play at home the complete CHORD - melodies (respectively : all her four voices, see **2.1.**) as well as the first version of the CANON for all players or eventually the second or third (**see 2.5.**)
(Proposal : the second CANON (*in a mirror*) is a project only for strings).
If you are a pianist choose one or more of the CHORD-UNITS (from **2.1.**) and vary it . (see **4.1.**)

All given UNITS are basic models for further variation.

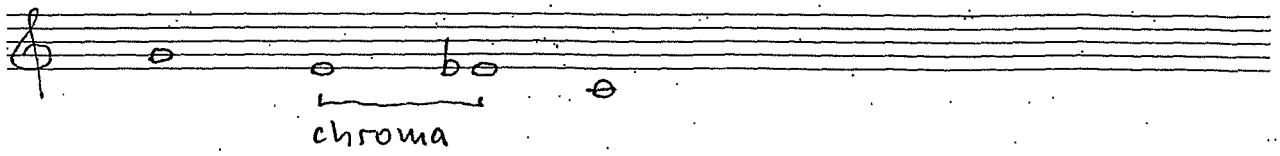
This project may have connection to a very old (but always current and still flexible) european cultural and musical tradition of thinking and practising music. For this I have tried to use the principle of *delectare, docere, movere* (to teach, to delight, to move).
I hope that my project offers some suggestions to think musically in another way than is usually done today (and perhaps: stimulating to discover further properties of sounds given by the nature).
The games should be used from the simplest to more and more complex events.
(They may be a stimulation to find out your own way to think out music with any (unusual) scales).

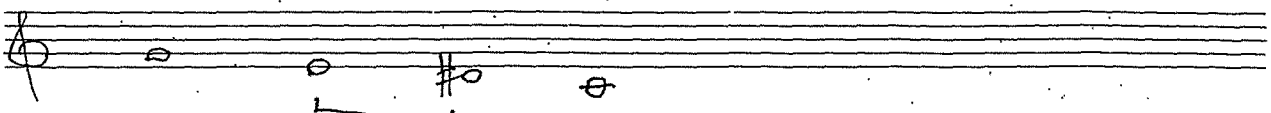
Alfred Pollmann

1.1. Explanation of the basic material of the Passacaglia

1. **Theme** (extracted tone-letters from "GrEEn muSiC")

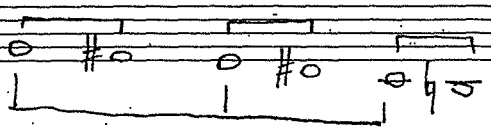
(This theme evoces a music related to the C-major triad with Eb as a chromatic element, like a blues triad) *





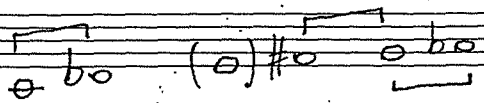
Variant: diatonic "neighbor-tone"

C-major with diatonic "neighbors"

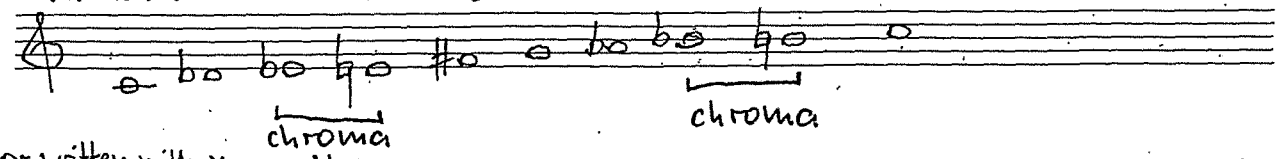


diatonic scala downstairs (hexachord)

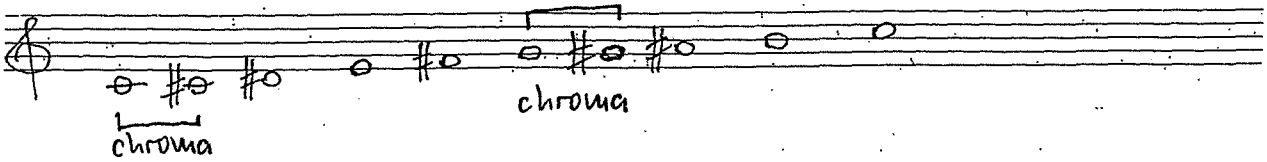
similar: the diatonic scala upstairs



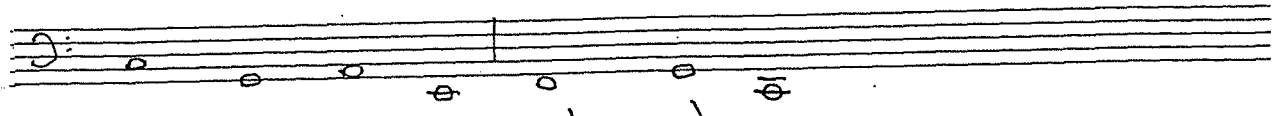
the combination of this two hexachords gives the scala of Passacaglia (a diatonic-chromatic scale)



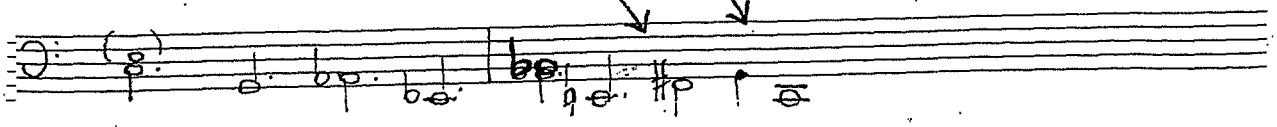
or, written with more #:



2. **GROUND** The ground is a variant of baroque models:

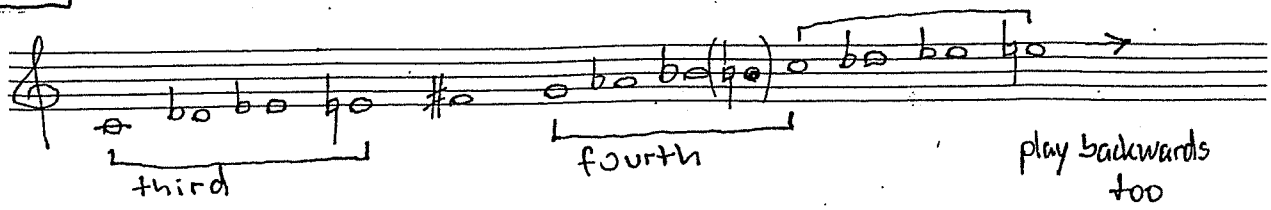


my variant:

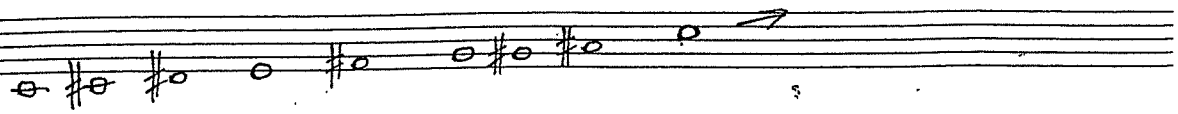


(* "S" as german letter: "Es" = Eb)

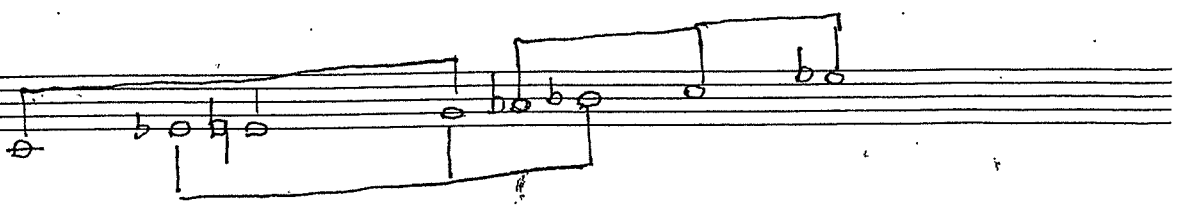
1.2. EXERCISES : Basic scale for the Passacaglia



The same scale with #

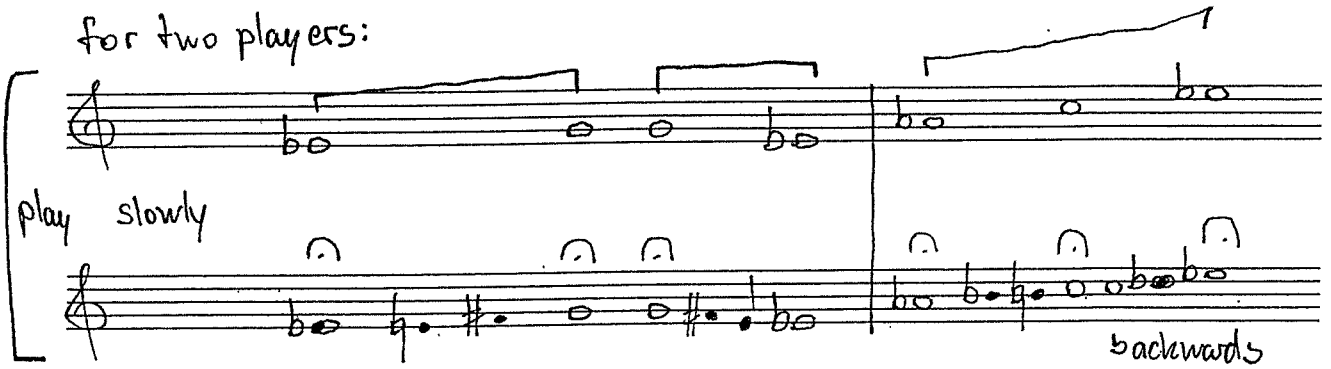


Triads (major) filtered

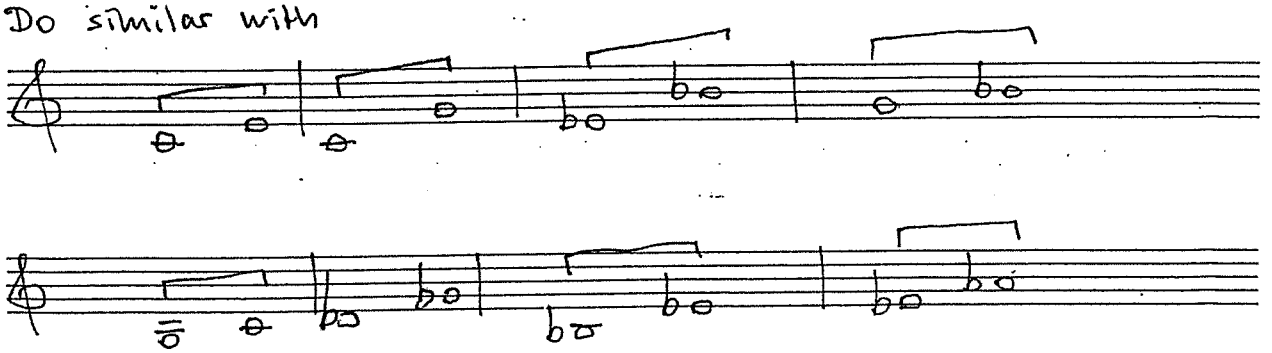


Interval exercises (examples)

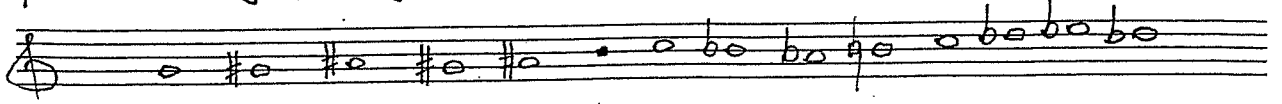
for two players:



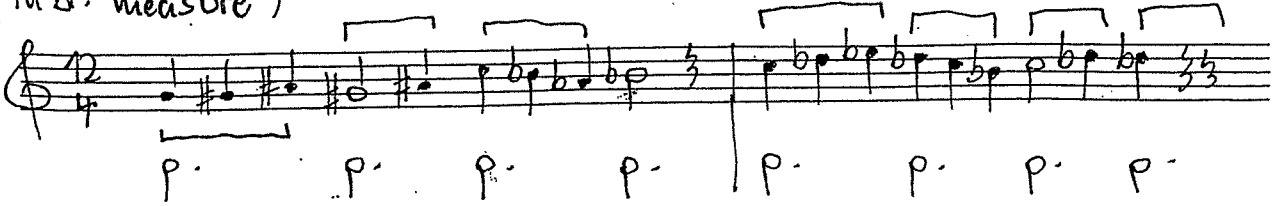
Do similar with



Play meandering (using the scale) (example)



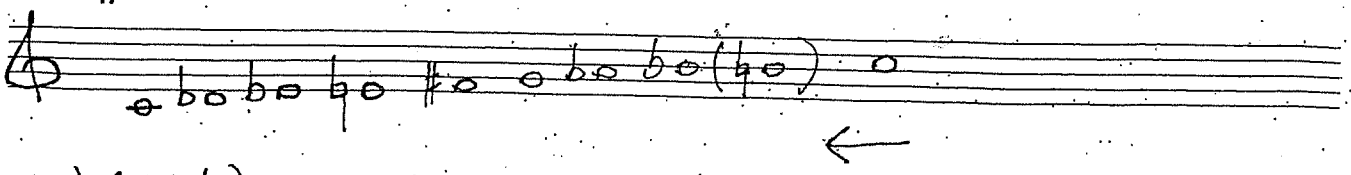
(ind. measure)



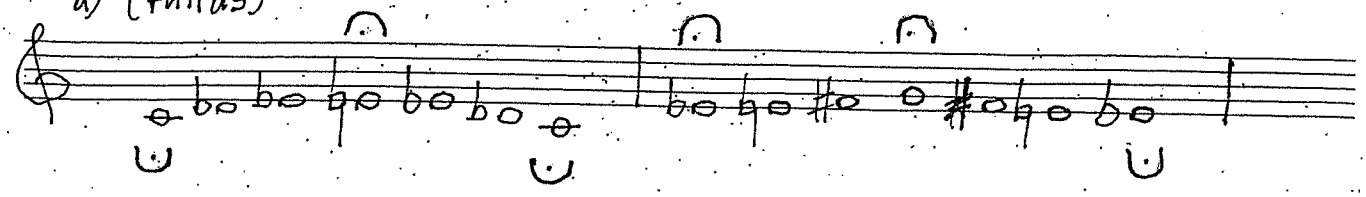
SCALE-
Exercises

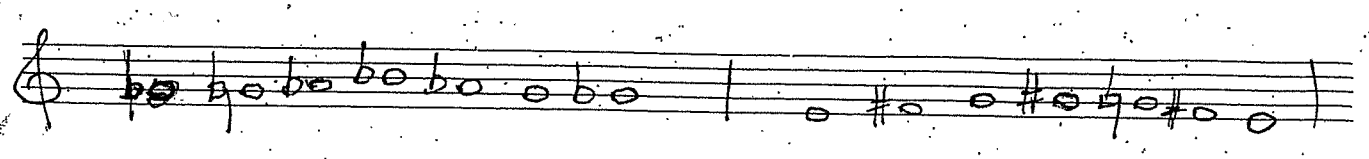
1.2. More Exercises

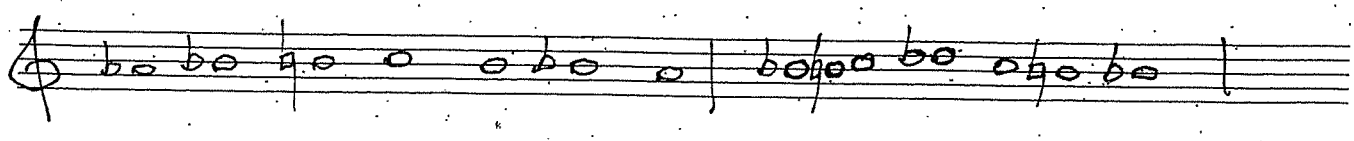
1.

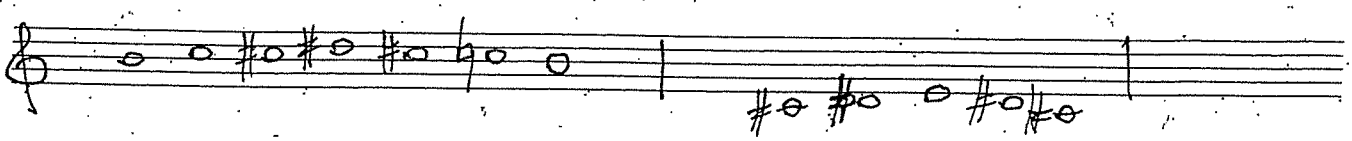


a) (thirds)

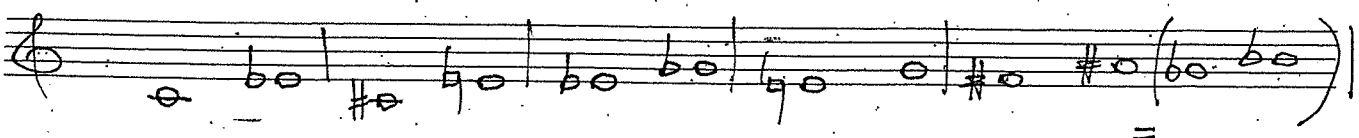


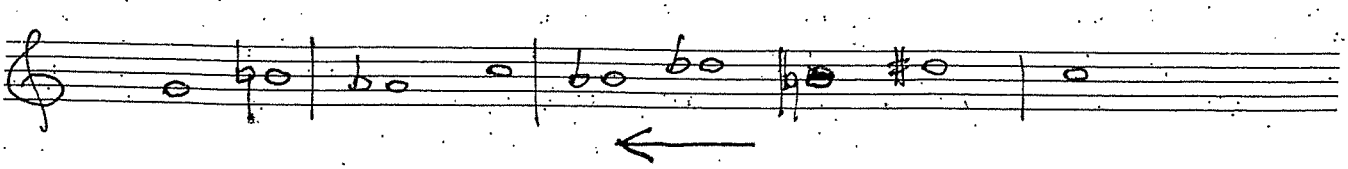




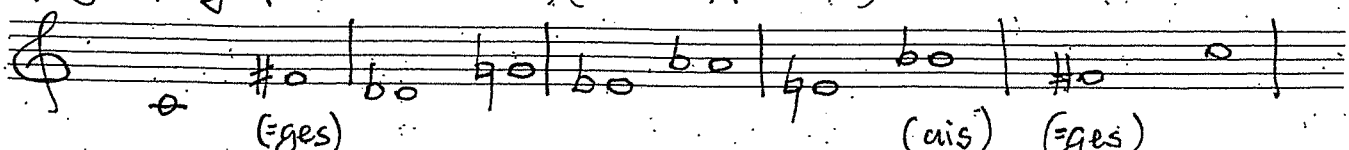


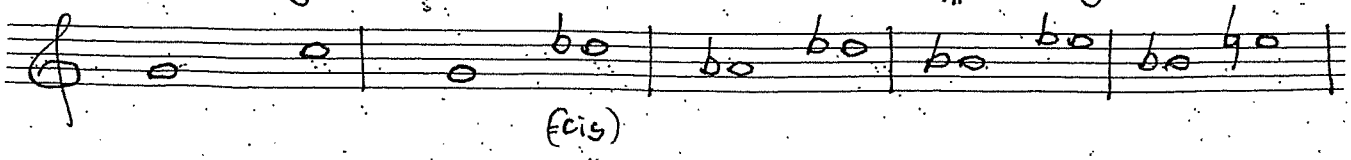
b) jumping thirds

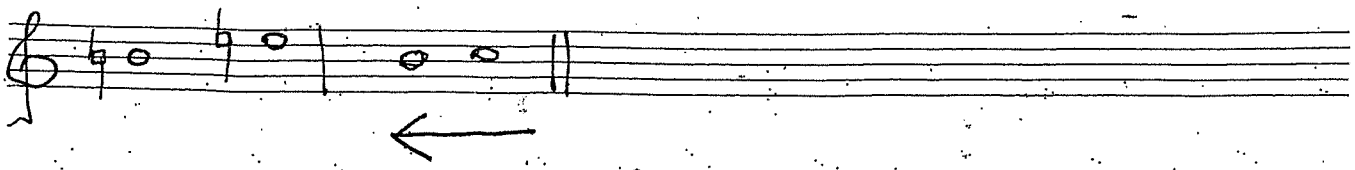




c) jumping fourths (fifths) (Tritoni, fourths)

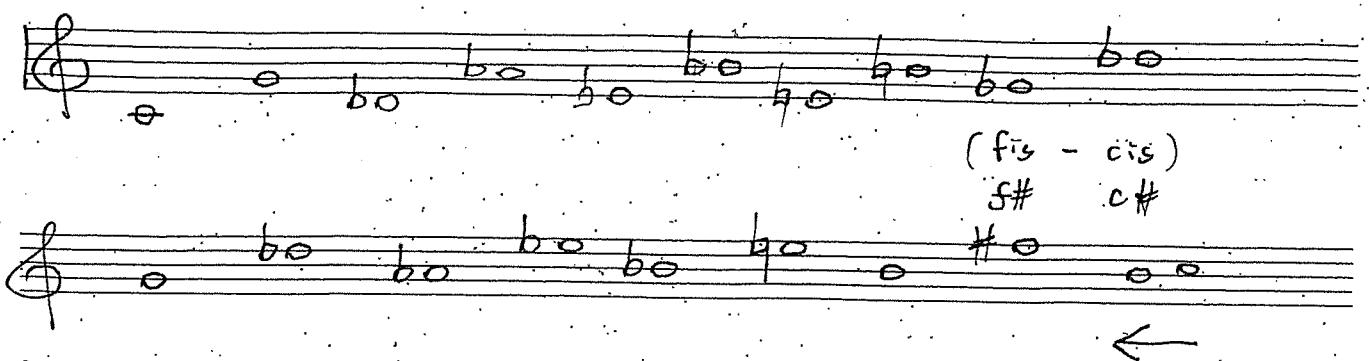




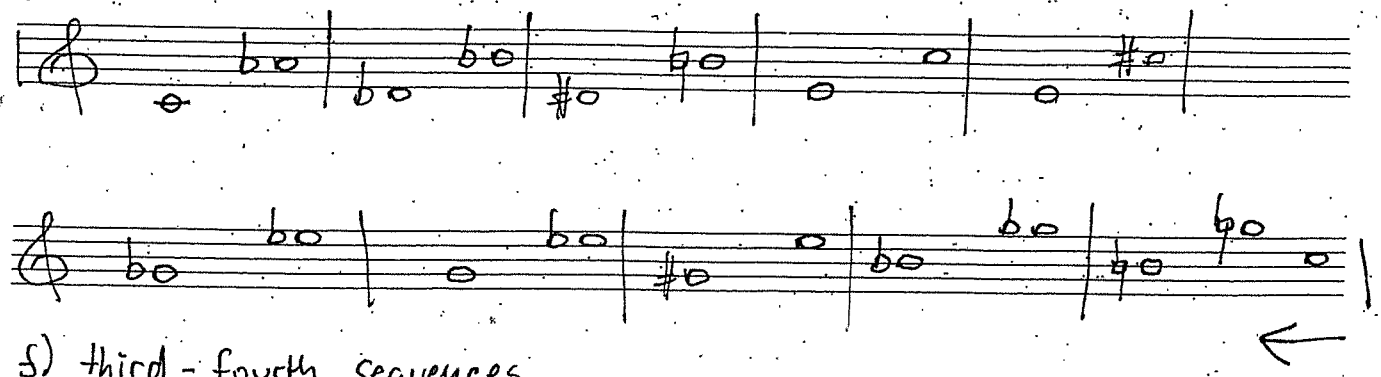


(Exercises)

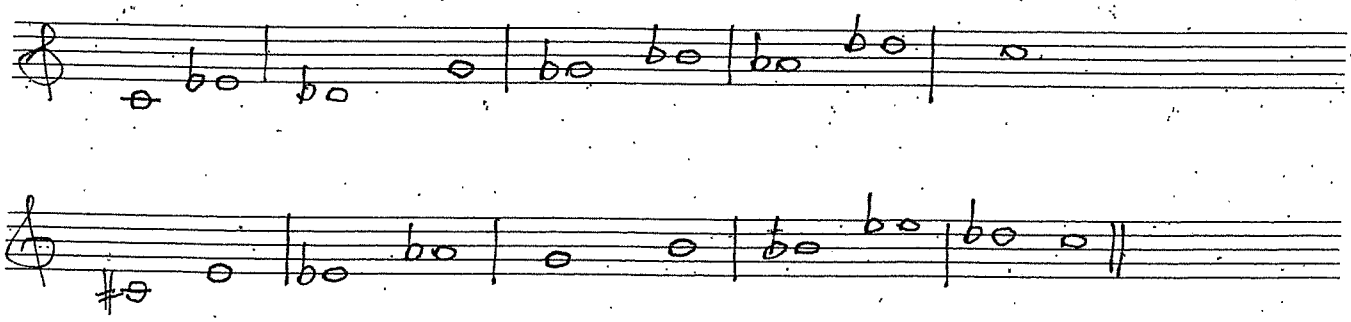
d) jumping fifths



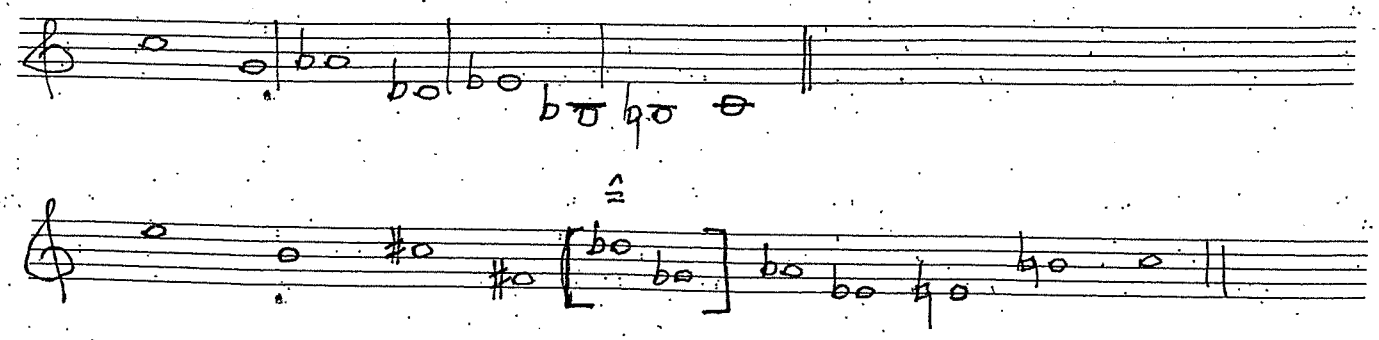
e) jumping sixths



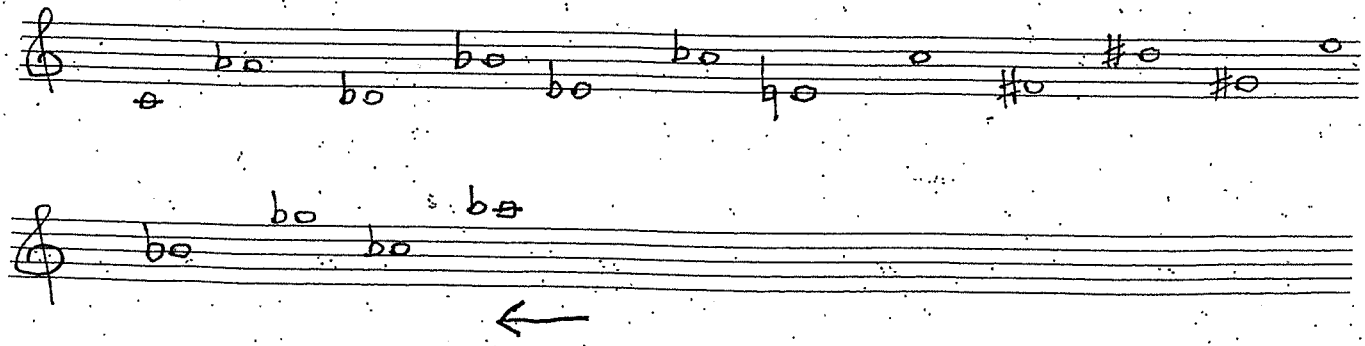
f) third - fourth sequences



g) fourth - fifth sequences

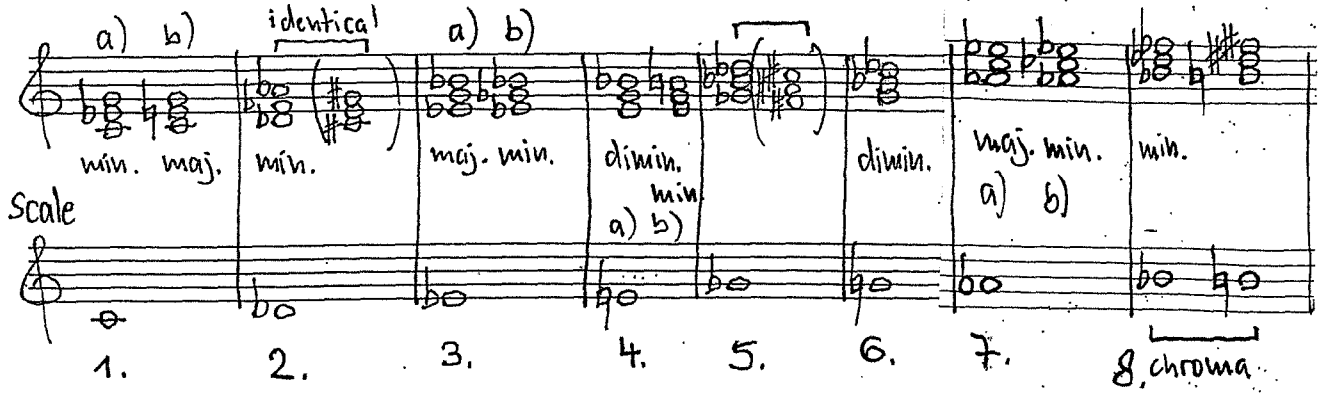


h) fifth - sixth sequence



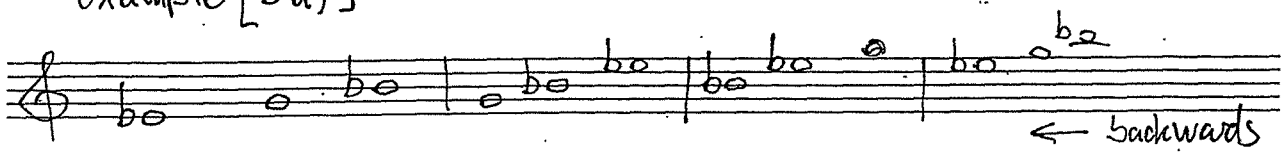
(1.2.) Exercises with triads

Triads with major or minor thirds, formed from the tones of the scale:



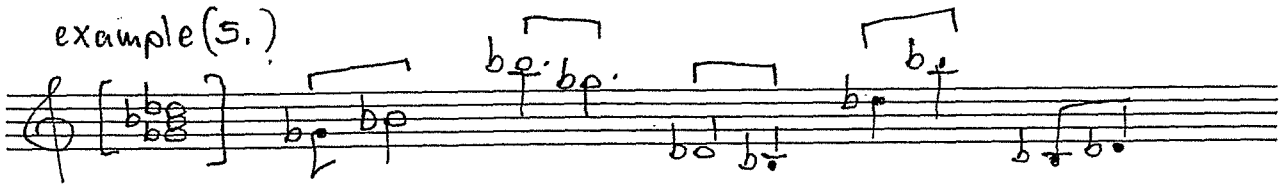
Exercise (1.) Play each chord (triad) as broken chord (octave transpos too)

example [3 a)]

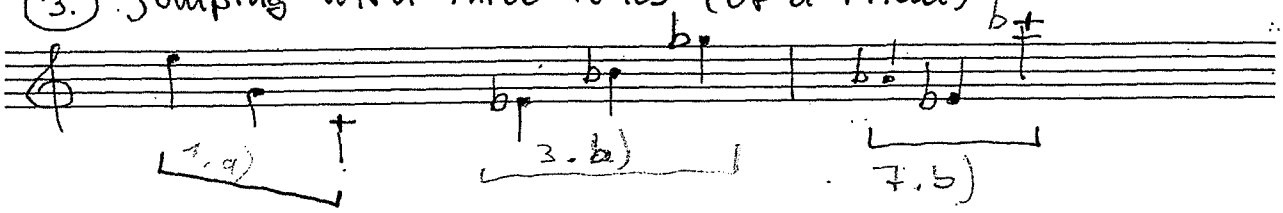


(2.) third jumping

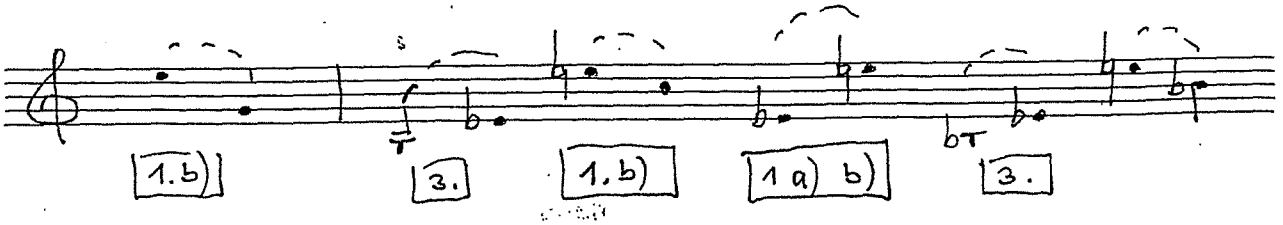
example (5.)



(3.) jumping with three tones (of a triad)

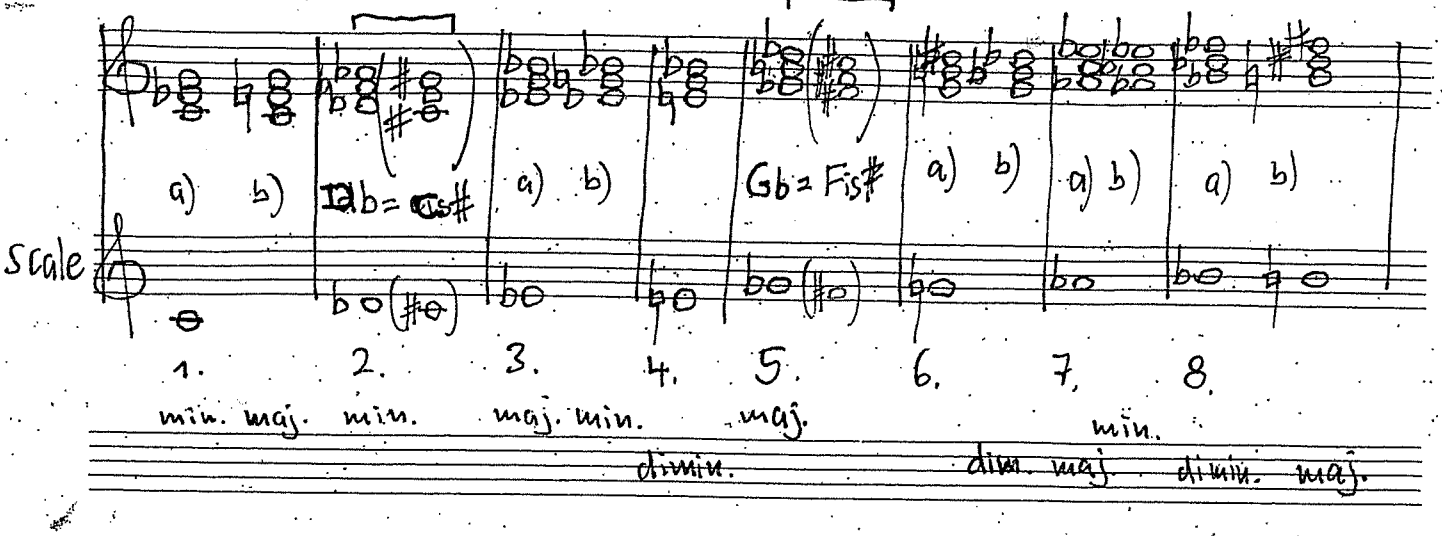


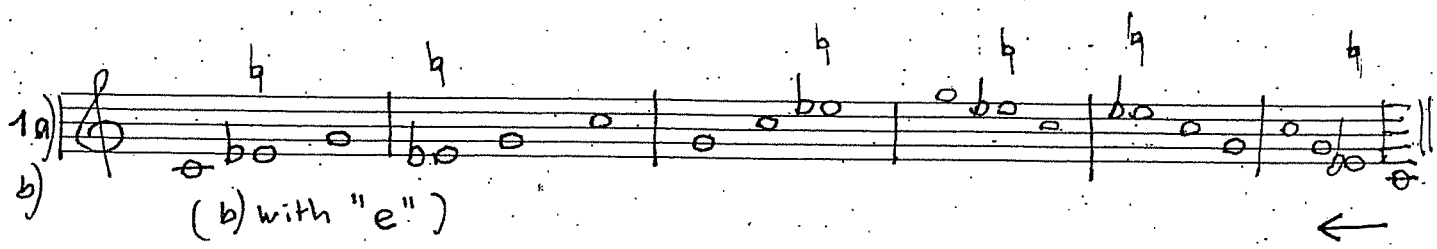
(4.) changing the triads:

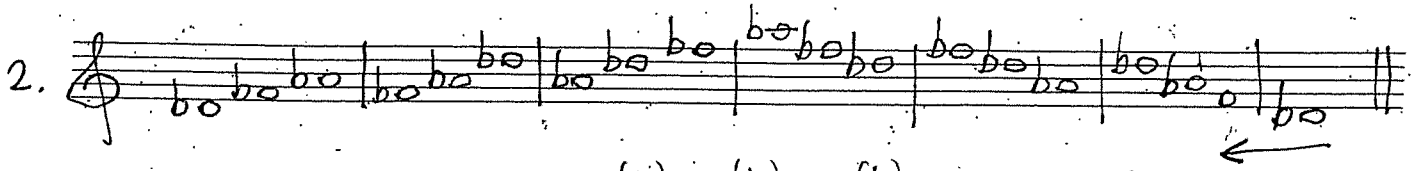


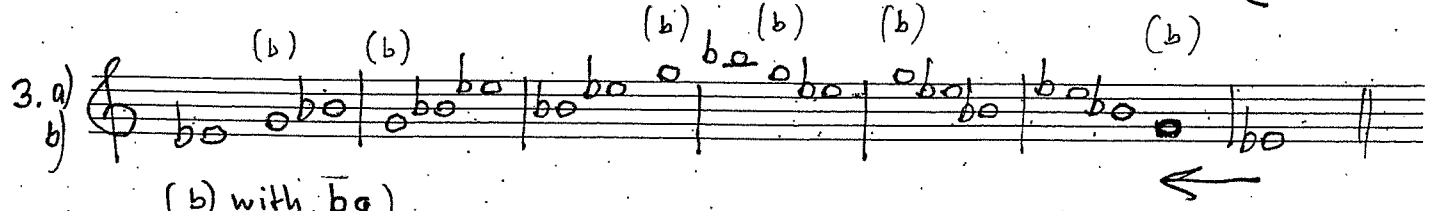
1.2. (more exercises)

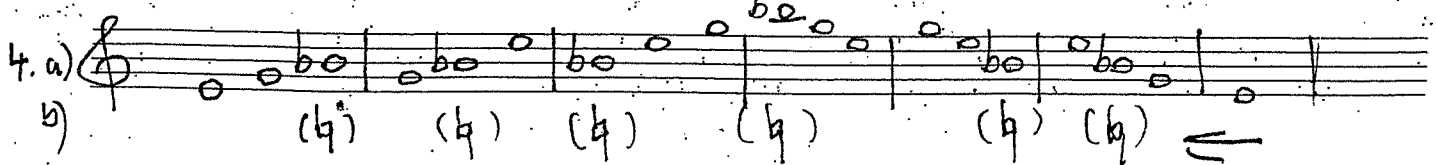
Exercises with triads

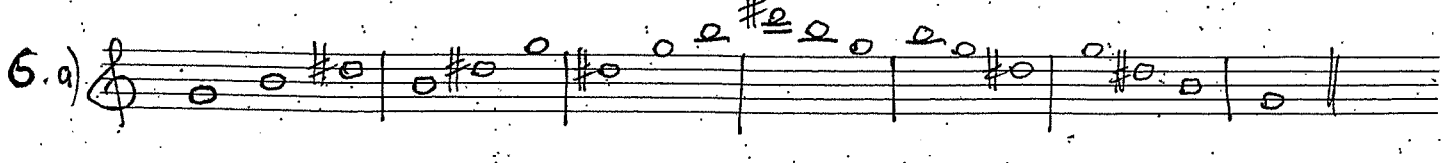


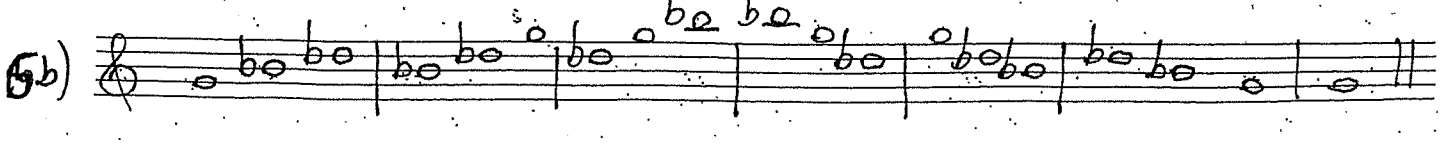


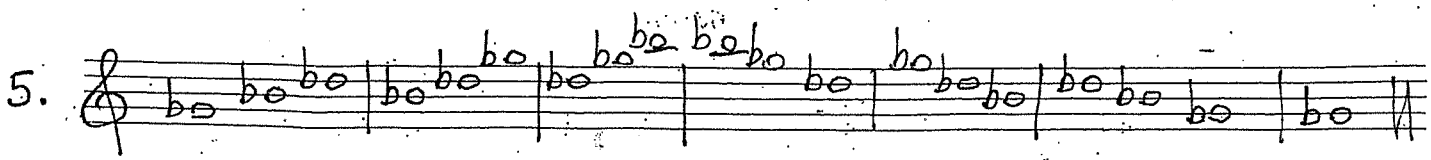


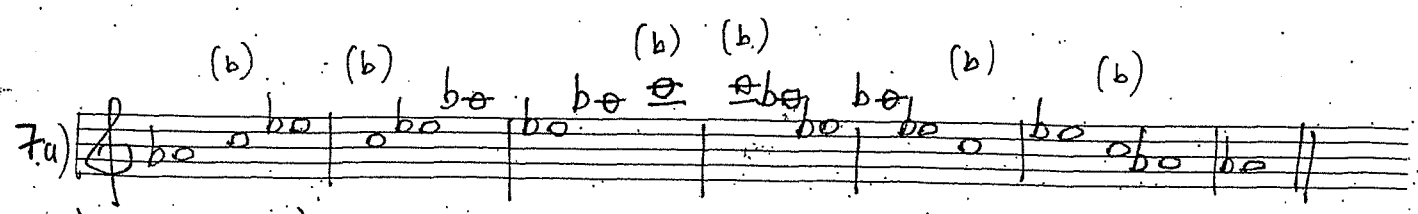


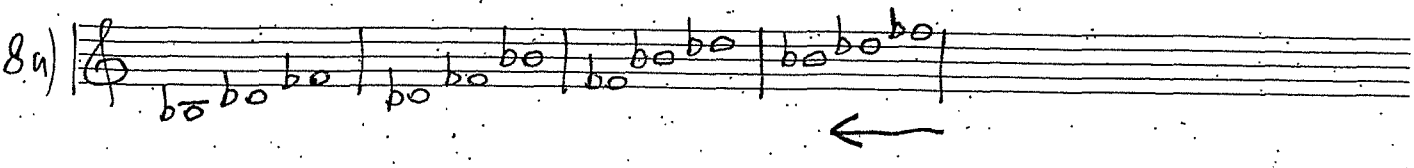


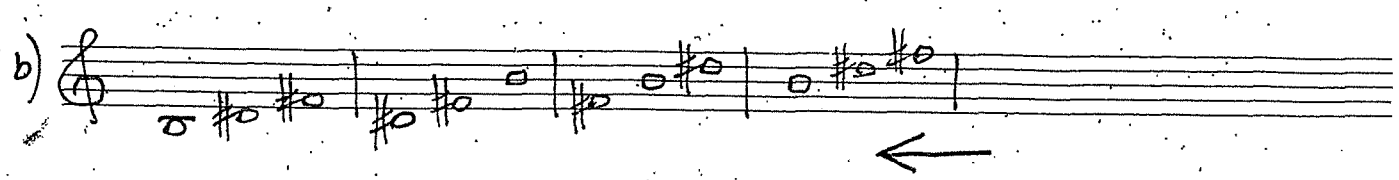




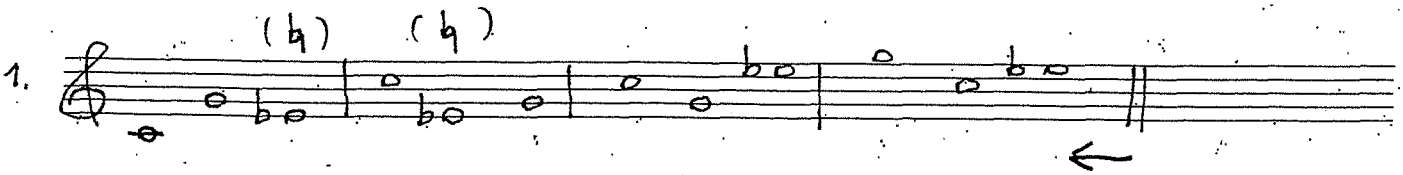




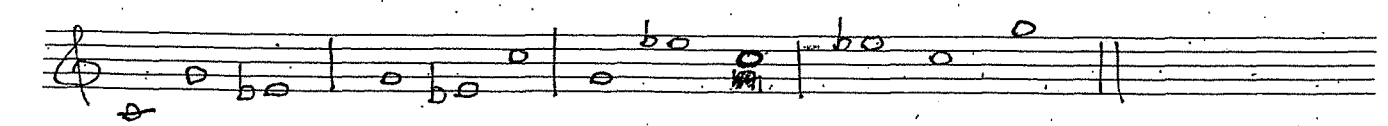




All exercises (1. – 8.) zigzag

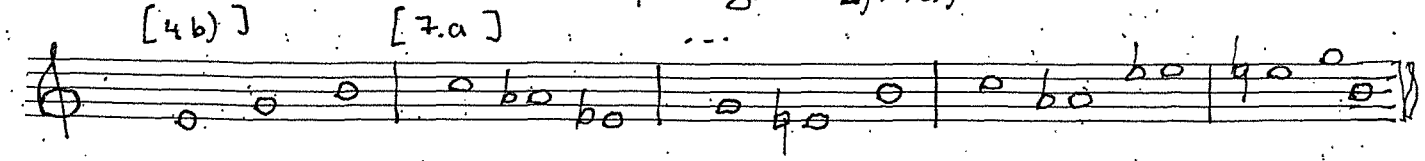


or

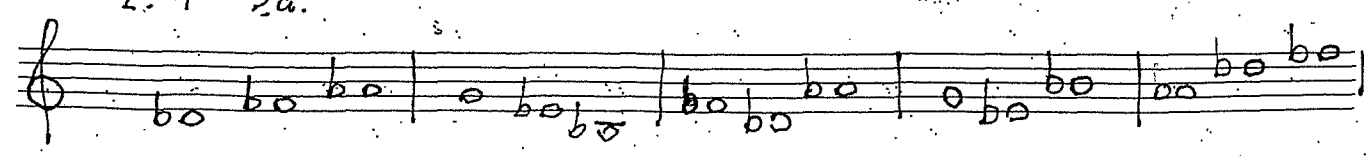


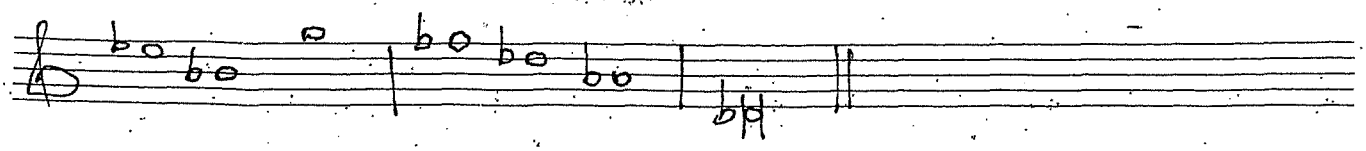
and similar the others (2. – 8.)

or combinations of chords, e.g.: 4b)+7a)



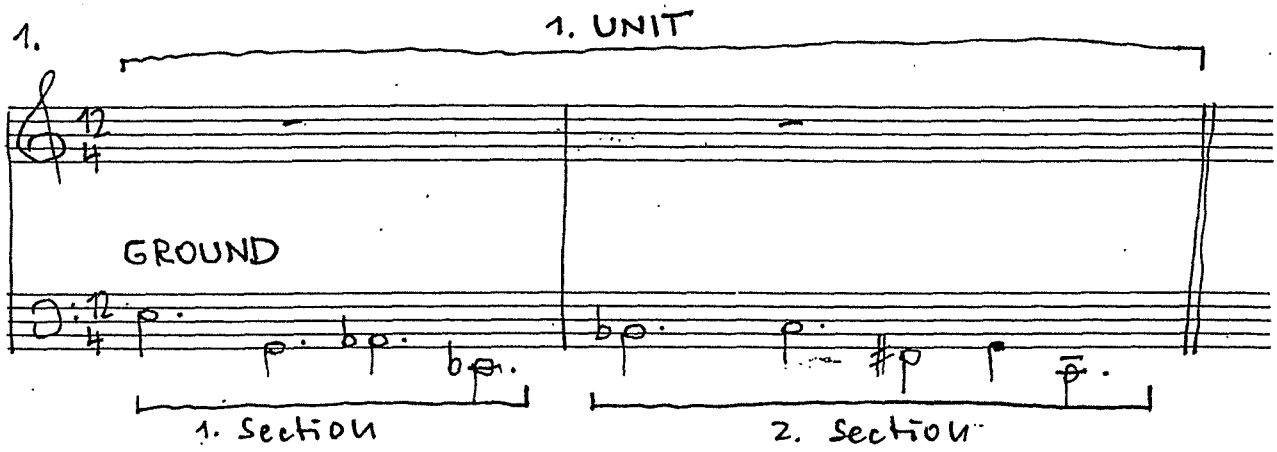
2. + 3a.



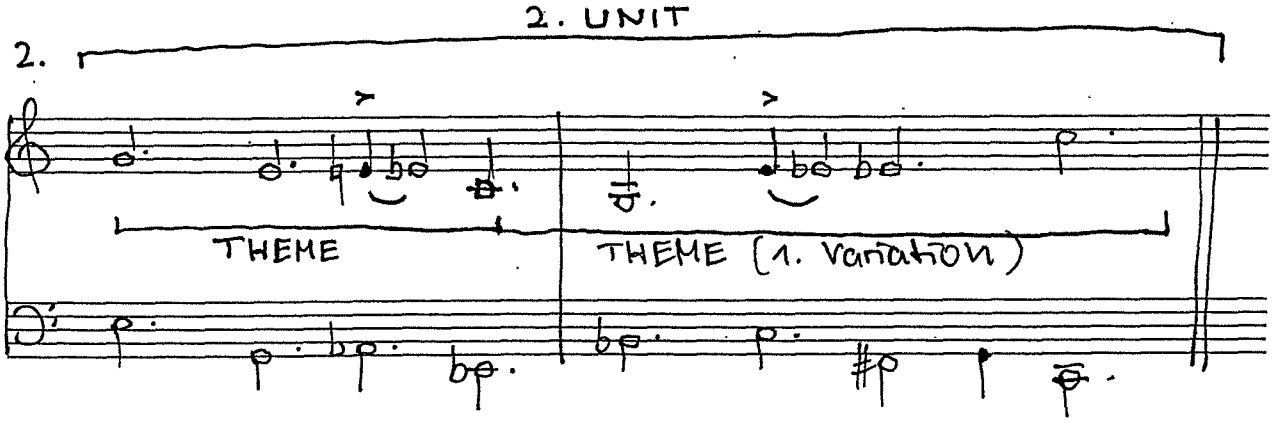


1.3. Definition of THEME, GROUND, UNIT and SEQUENCE

1.



2.

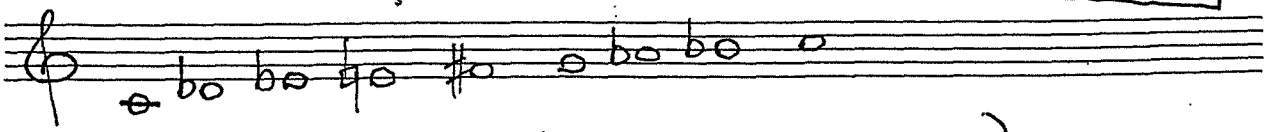


~~further UNITS are subject of the rehearsals in Ratingen.~~

In order to be able to play further UNITS, it is necessary to do the following exercises at home

They can be found in the basic scala;

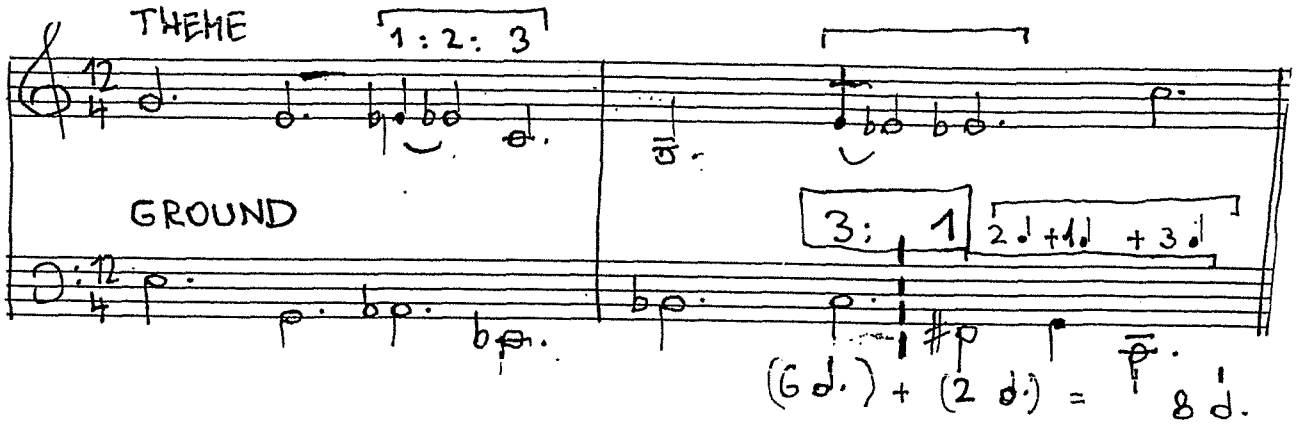
Basic scale to connect the intervals of this beginning:



(optional: further transposed versions ...)

~~SEQUENCE : Number of linked UNITS~~

1. 4. Some remarks about rhythms in relation to the form of a composition



At first something about the rhythmical elements of GROUND and THEME of this *Passacaglia.*

A possible subdivision of the GROUND (= 1 UNIT) gives an asymmetrical formal relation.
After an equal temporal measure(six dotted half-notes) follows a rhythmical division.
So we may perceive a formal division of the UNIT as a proportion of **3 : 1 : 4**
(8 dotted half-notes) divided in 6 (dotted half-notes) + 3 notes of unequal duration, given in the duration of 2 dotted half-notes = **6 : 2 : 8**) [The relation of numbers 1 : 3 : 4 is the beginning of a mathematical serie of growing numbers , a variant of the Fibonacci-serie : 1 – 3 – 4 – 7 – 11 – 18 ...]
The subdivision of the last two half-notes gives similar : 1 half note + 1 quarter note + 1 dotted half-note = **2 : 1 : 3** (quarters). (This may be the beginning of the Fibonacci-serie 1 – 2 – 3 – 5 – 8 – 13 ...)

The rhythm of the THEME may be perceived as similar too. After 2 equal half-dotted notes follows a subdivision, the growing rhythm 1 + 2 + 3 (quarters) is a comparision of an equal rhythm with its inequal division (**1 : 2 : 3**) .

But why am I counting this ?
In German we say „ Ich erzähle etwas" (in this sense is „I tell something", comparable to „ I count").
In the music of european tradition factually we hear sounds in spaces of time – given as sequences of tone- intervals in (more or less) precisely defined periods of time.
Nothing else happens. No further agreements are possible.
On the other side : In our personal perceptions there are still some other possible methods and habits to hear music ...
The tones of this music tell something about their relationships – no more and no less.

However, for a composer of music may be a given (simple) relationship of numbers a good reason to shape the times for his whole composition in different defined orders.
In the case of this *Passacaglia* the rhythms given at first (in a relation to the 12/4 measure) may be a reason to do similar further procedures : Variations of rhythmic cells, changing of the measure, asynchronic timings, any comparable subdivisions of the whole form ... (See **2.4.** : some proposals for rhythms)
If a composer perceived music as a kind of sounding mathematic, he will treat their rhythms carefully (from its smallest to the largest rhythmic element). J. S. Bach did it, to the delight of the listeners of his music.

As soon as we have worked out a sufficient number of UNITS, in the rehearsals for this *Passacaglia* , the work out becomes once again a project of musical thinking :

What`s the best way to make audible development(s) of this music (using linked UNITS) ?
Where is the time for a culmination point ?
How does the whole thing relate to its parts ?

Certainly this may be a mathematical question, too. (Percussionists practice the math of music again and again ...) But who wants to question the music itself ? :
What are you in fact ? What's about your sounding math ? How does it help you ? ...

2. WORKSHOP FOR ORCHESTRA:
ORCHESTRAL GAMES

2. 1. Some CHORD-UNITS
as orchestral games or for an accompaniment of a solo
a) for orchestra or quartet
b) for piano

2. 2. HETEROPHONY (ornamented voices of the chords)

2. 3 . Variations with BROKEN CHORDS (and scales)

2. 4. Suggestions for the use of rhythms

2. 5 . *Presence – Past – Future* : Three CANONS

2.6. *Crossing Paths ...*

2.7. *Flowers, Leaves Trees ..*

2.1. Some remarks concerning the use of CHORD-UNITS

The following CHORD-UNITS (**2.1.**) are models for a different use :

2.1. a) Some melodic counterpoints for orchestral voices or soloists.

The melodies are given in four-part scores (staves 1,2,3,4).
Each instrumentalist play all the four staves in a sequence fixed before (1-2-3-4, or 4-3-2-1, or 2-3-4-1 ... ...)
At first the given four-part scores **should be realized as** ***canons*** (for two, three or for voices).
So it is useful if each instrumentalist (who plays a melodic instrument) is able to play this melodies. (They are melodical *etudes* to perceive the „soundscape" of the scale).

2.1. b) Orchestral accompaniments for soloists

The given orchestral UNITS are useful as

- **TUTTI** (with or without solistic voices)
- or as a QUARTET of **string- , brass- , or woodwind-players** (mixed too)
- Soloists can use the given voice as frame for **figurations.**

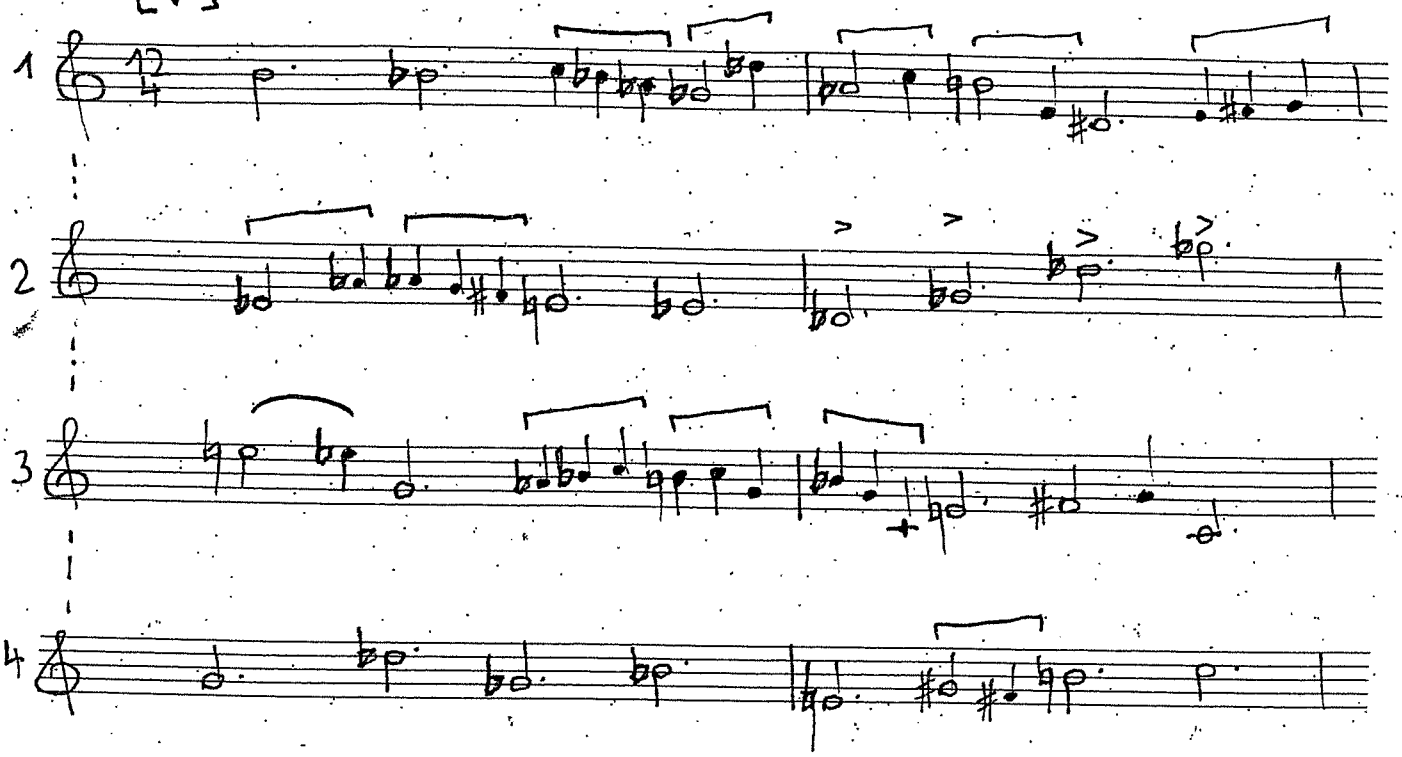
2.1. c) Piano (Harp, Guitar, Marimba ...) as orchestral or solistic instruments

For this are given variable scores for **percussionists or piano- players** or similar string instruments (like **harp, guitar** ...) which are (mostly) the same as given in 2 b).
In this case the function may be like a *basso continuo* accompaniment (playing the chords *arpeggio* or not). The given UNITS are basics for solistic improvisation playing *arpeggios* or figurations.

2.1. a) CHORD(-UNITS) as four-part counterpoint (Canons)
(for orchestral or solistical use)

Play all this UNITS [1] - [11] as melodies.
Follow the staves 1 - 2 - 3 - 4 !

2.1. [1]



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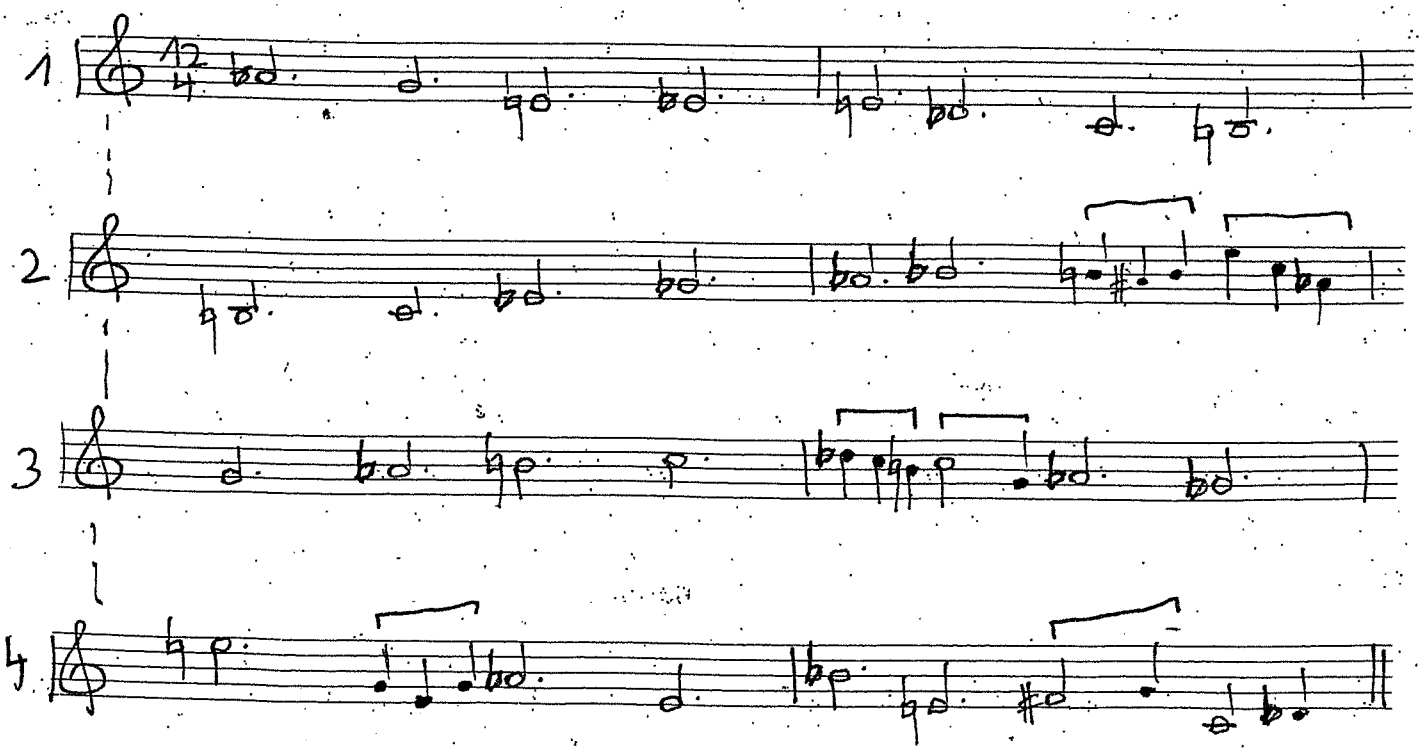

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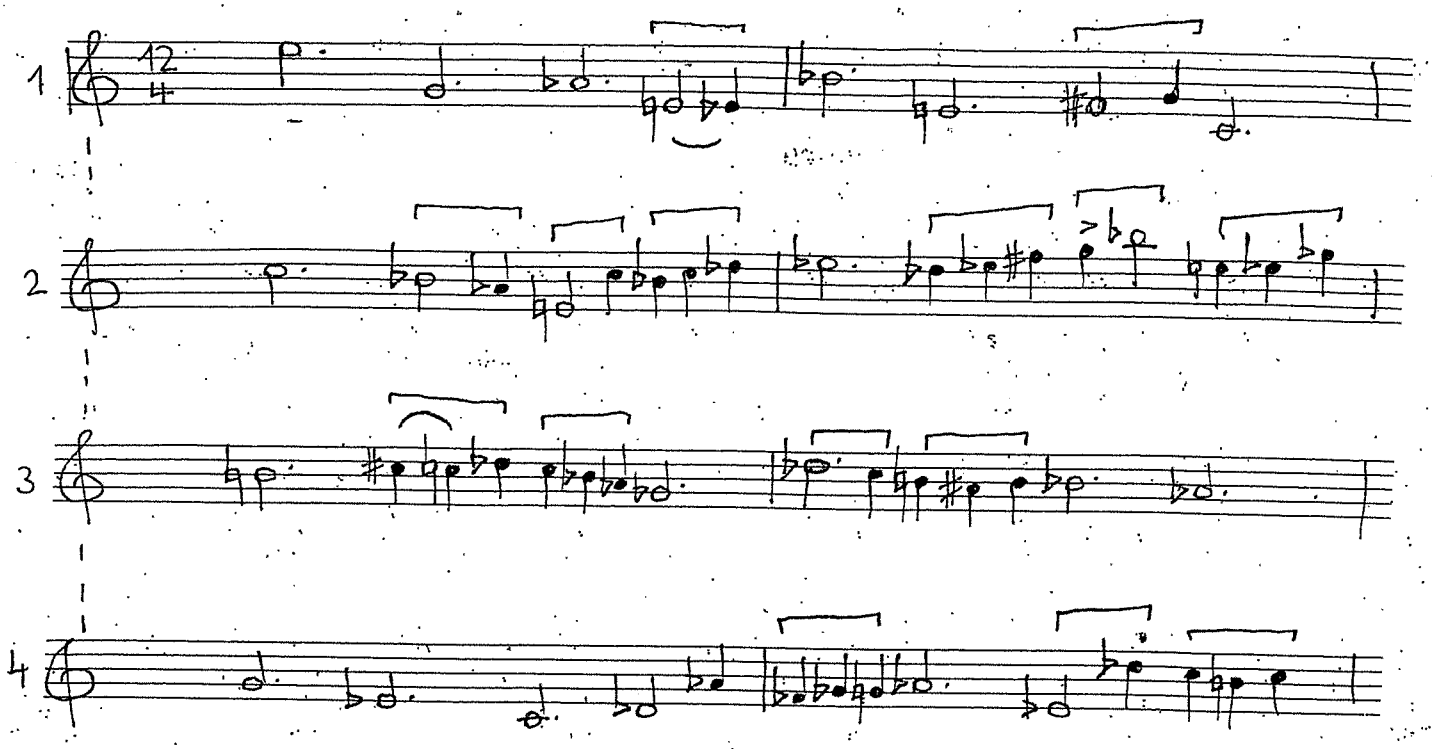

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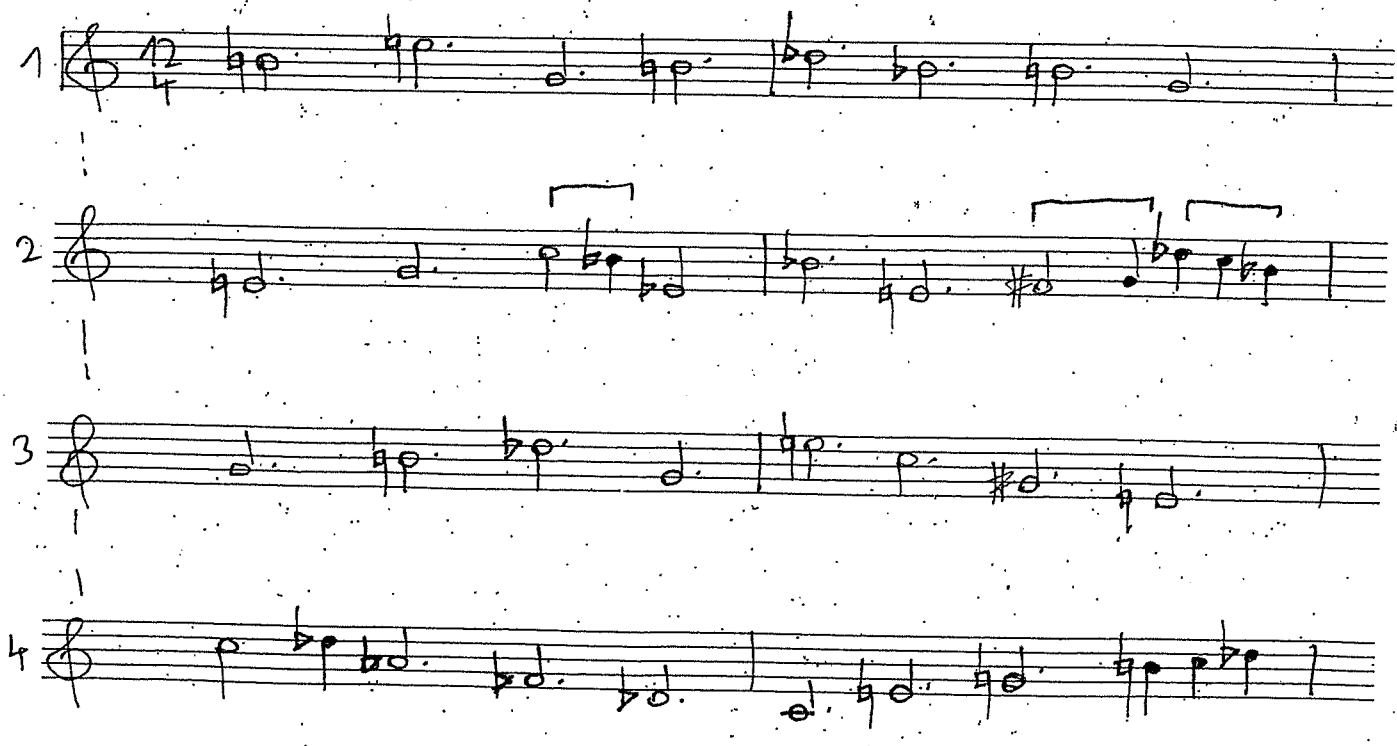

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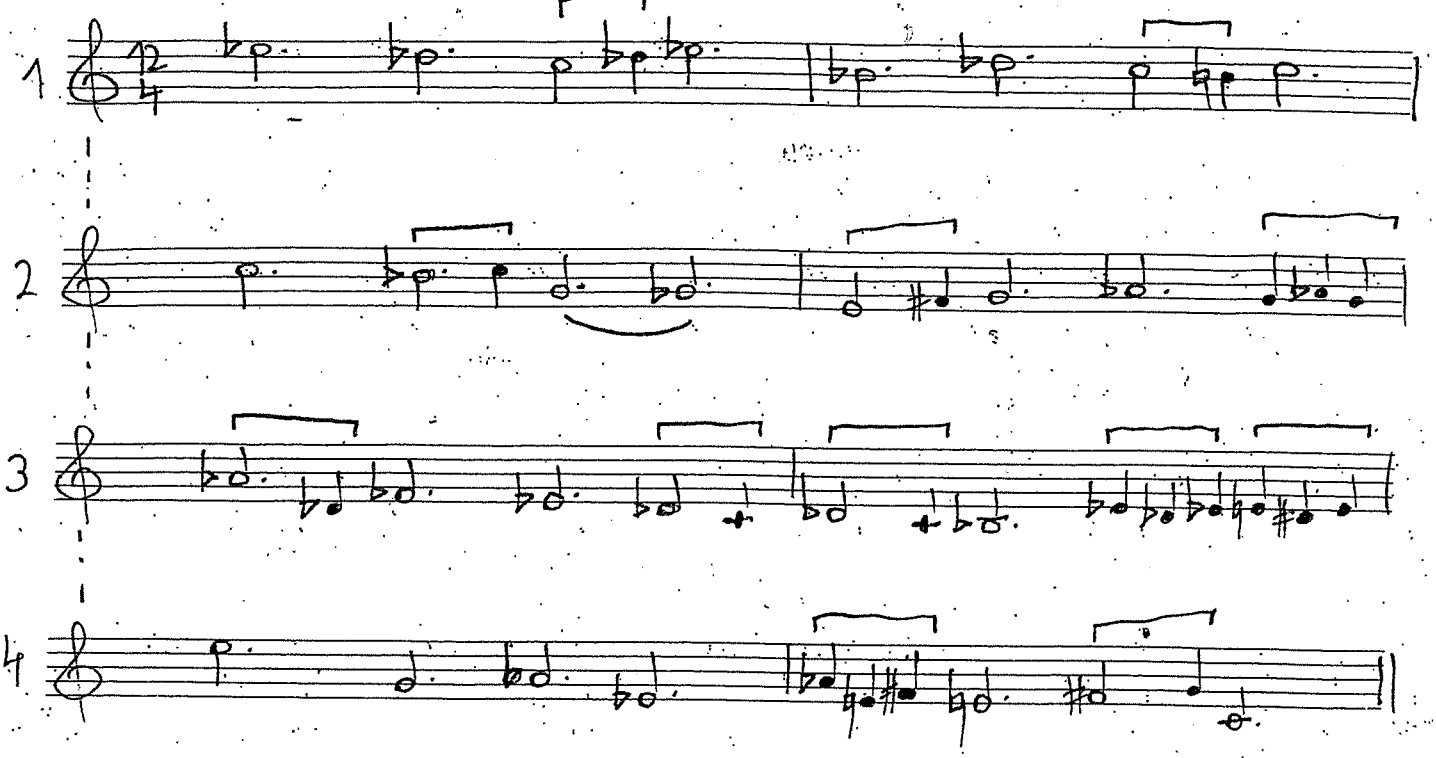

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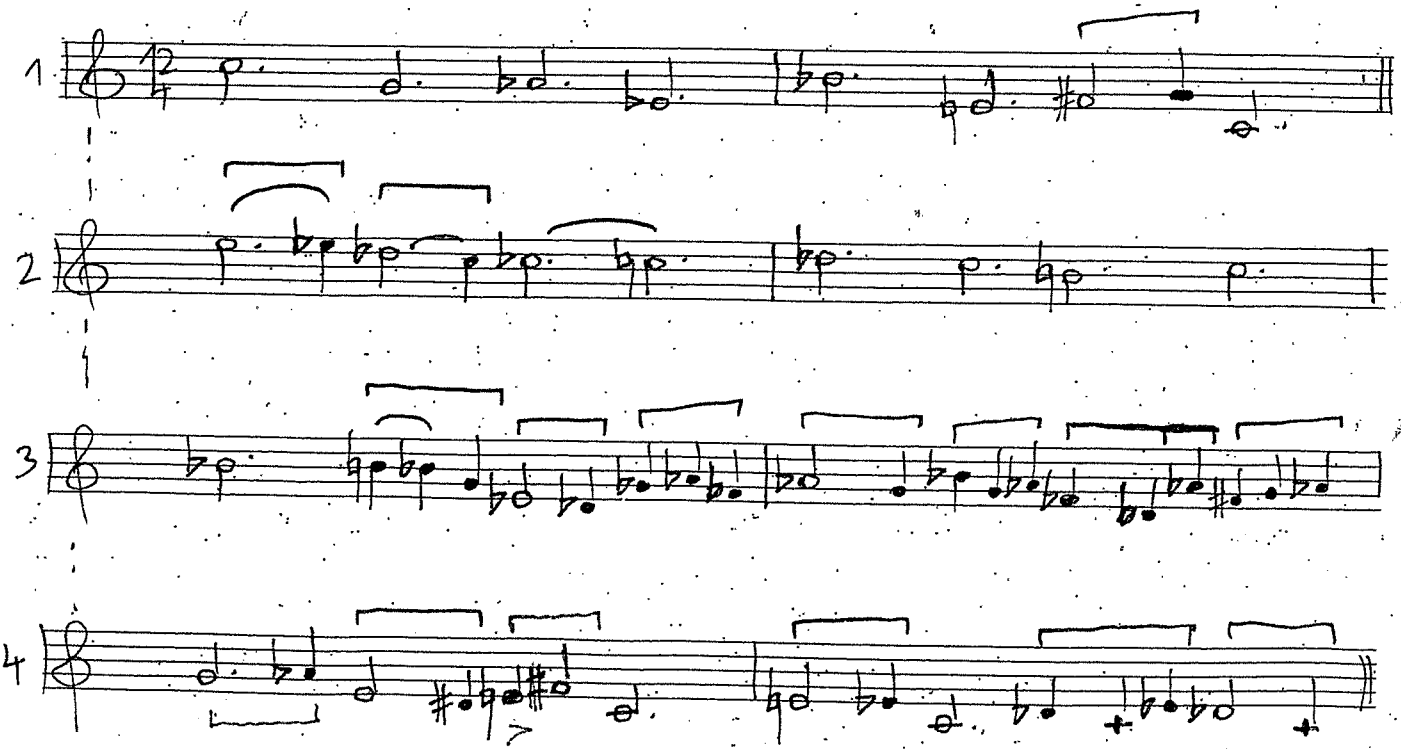

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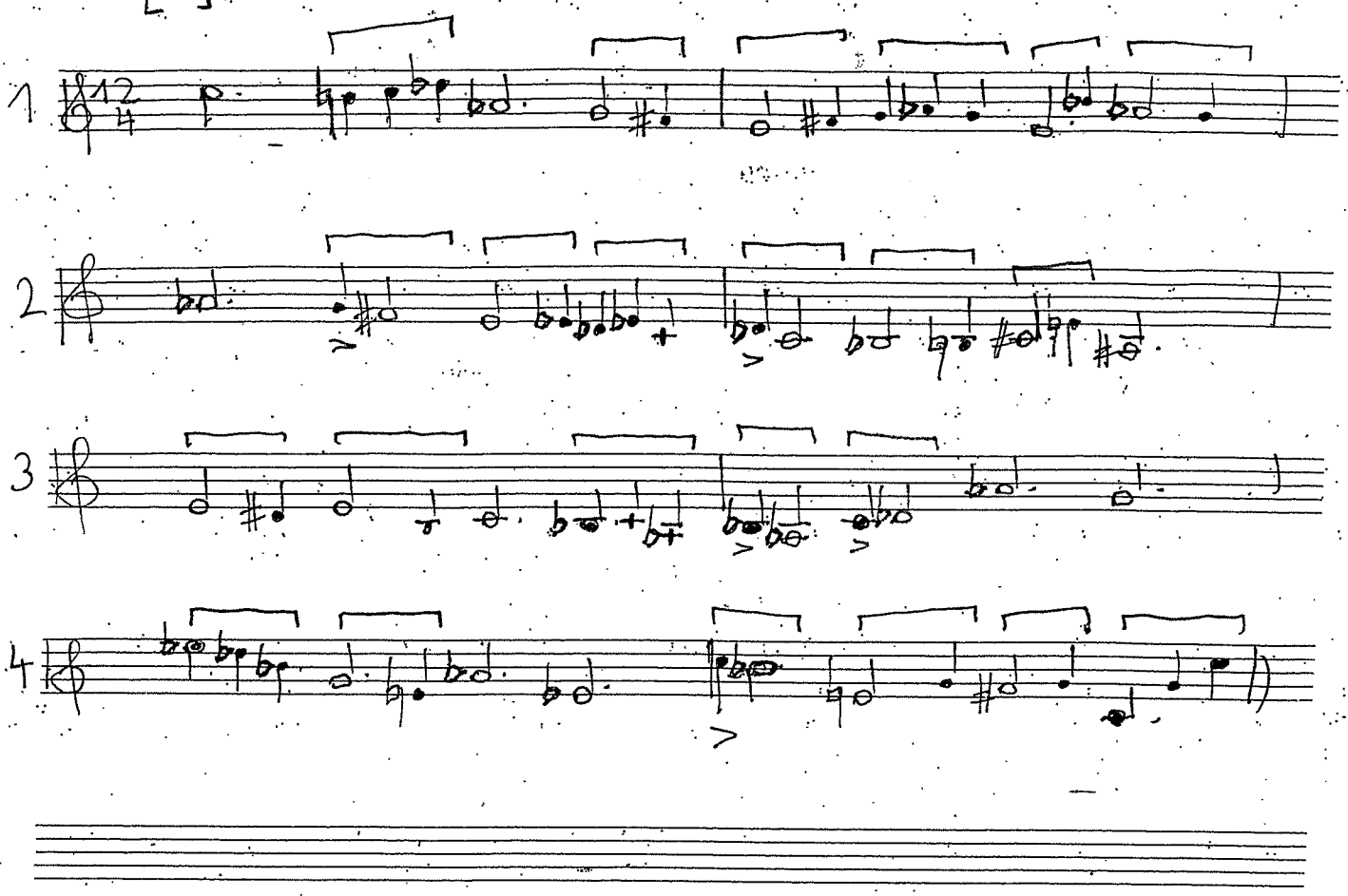

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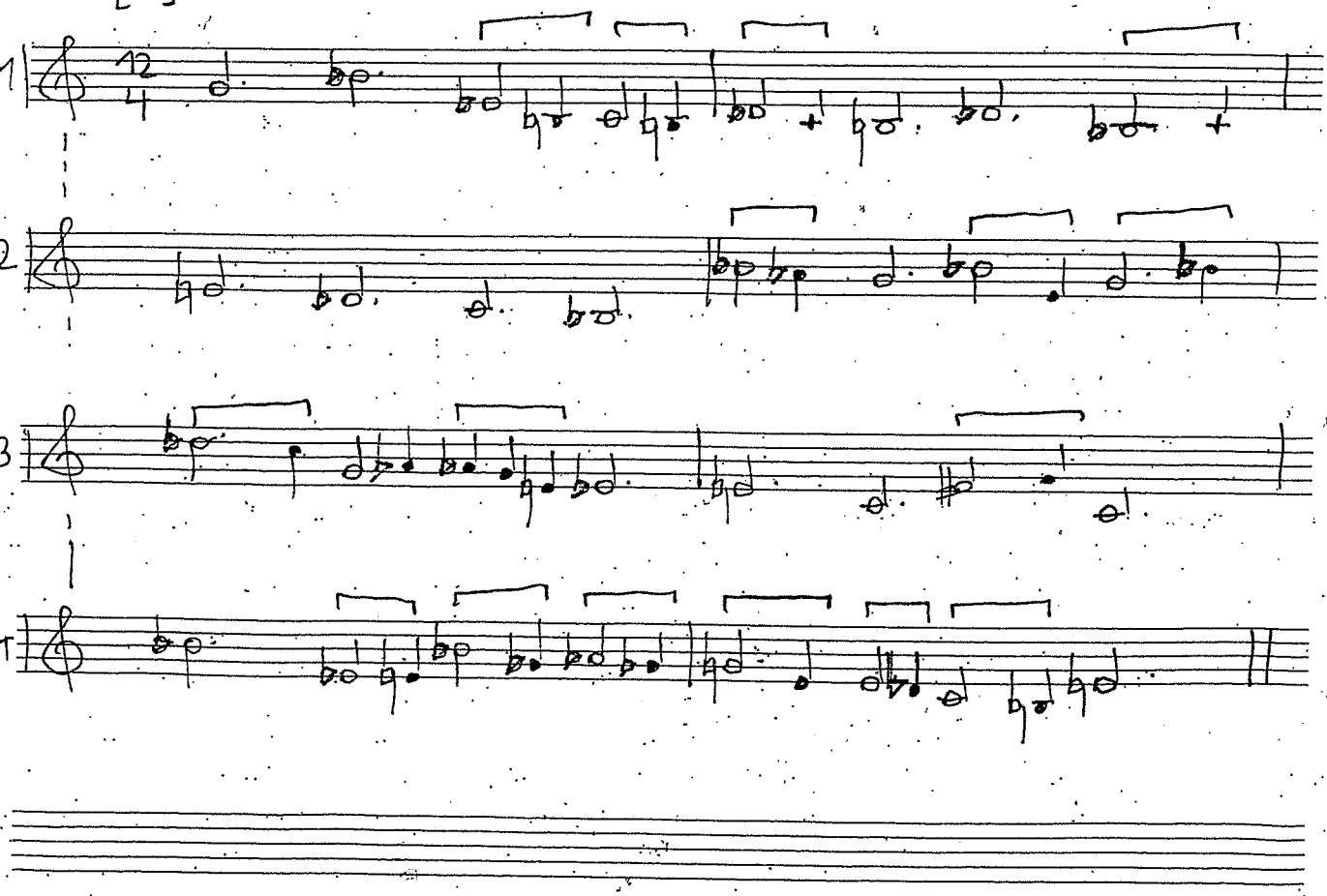

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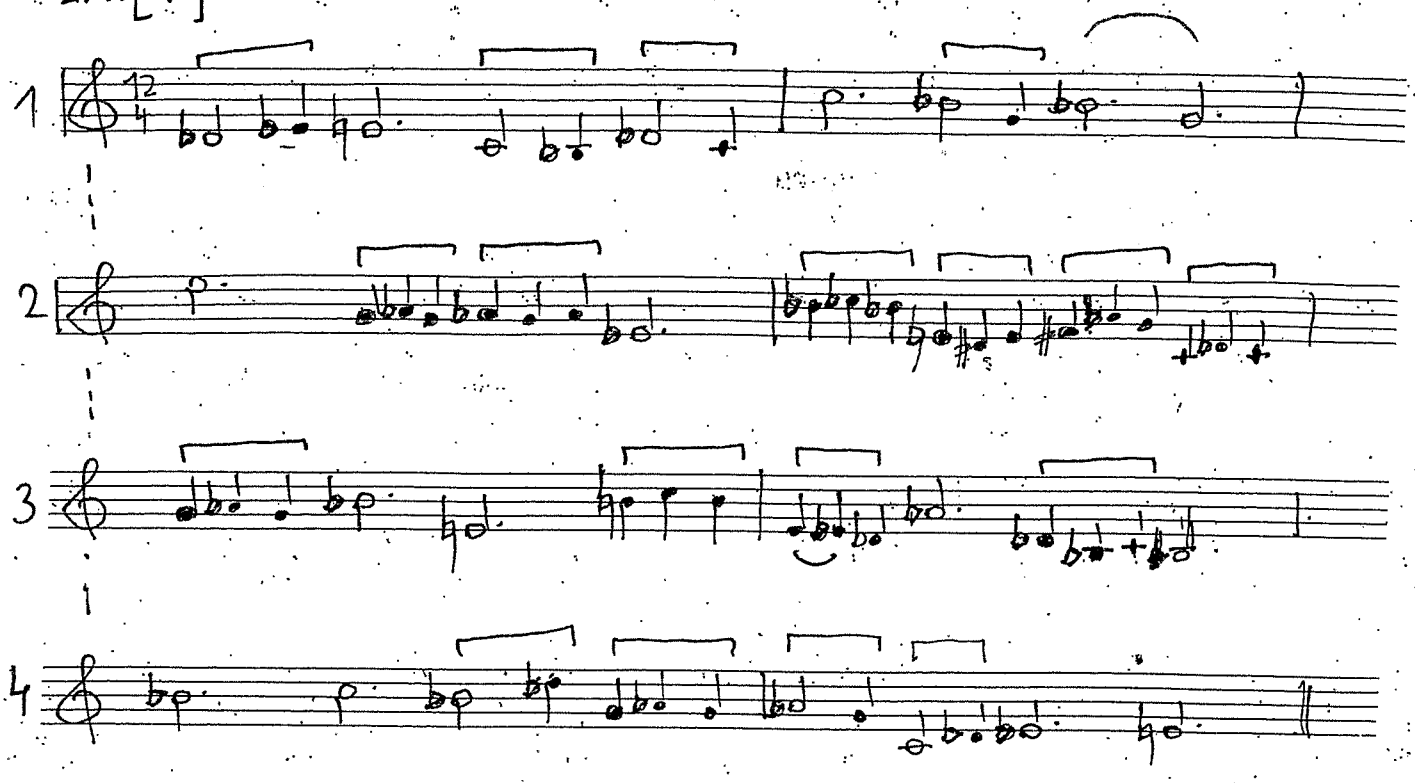

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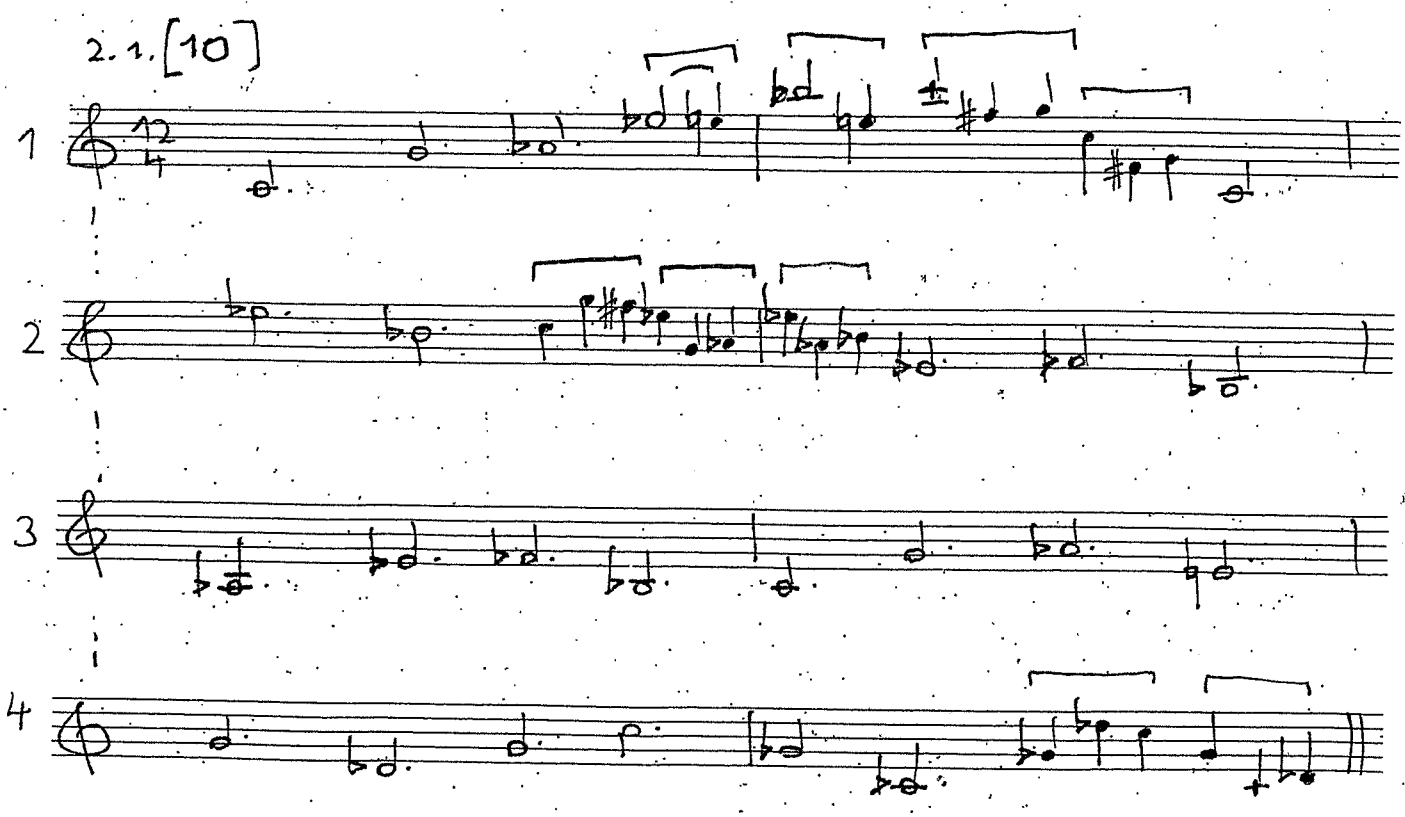
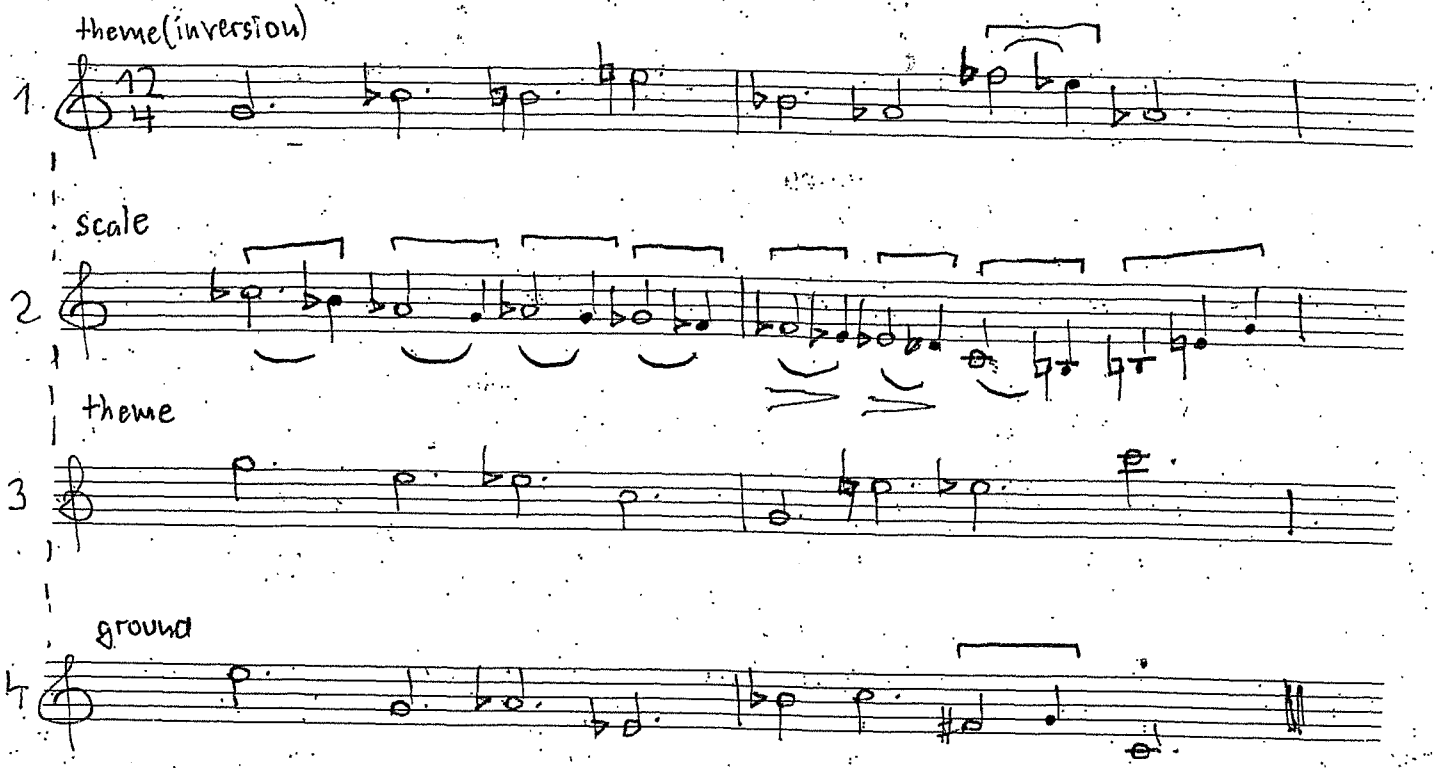
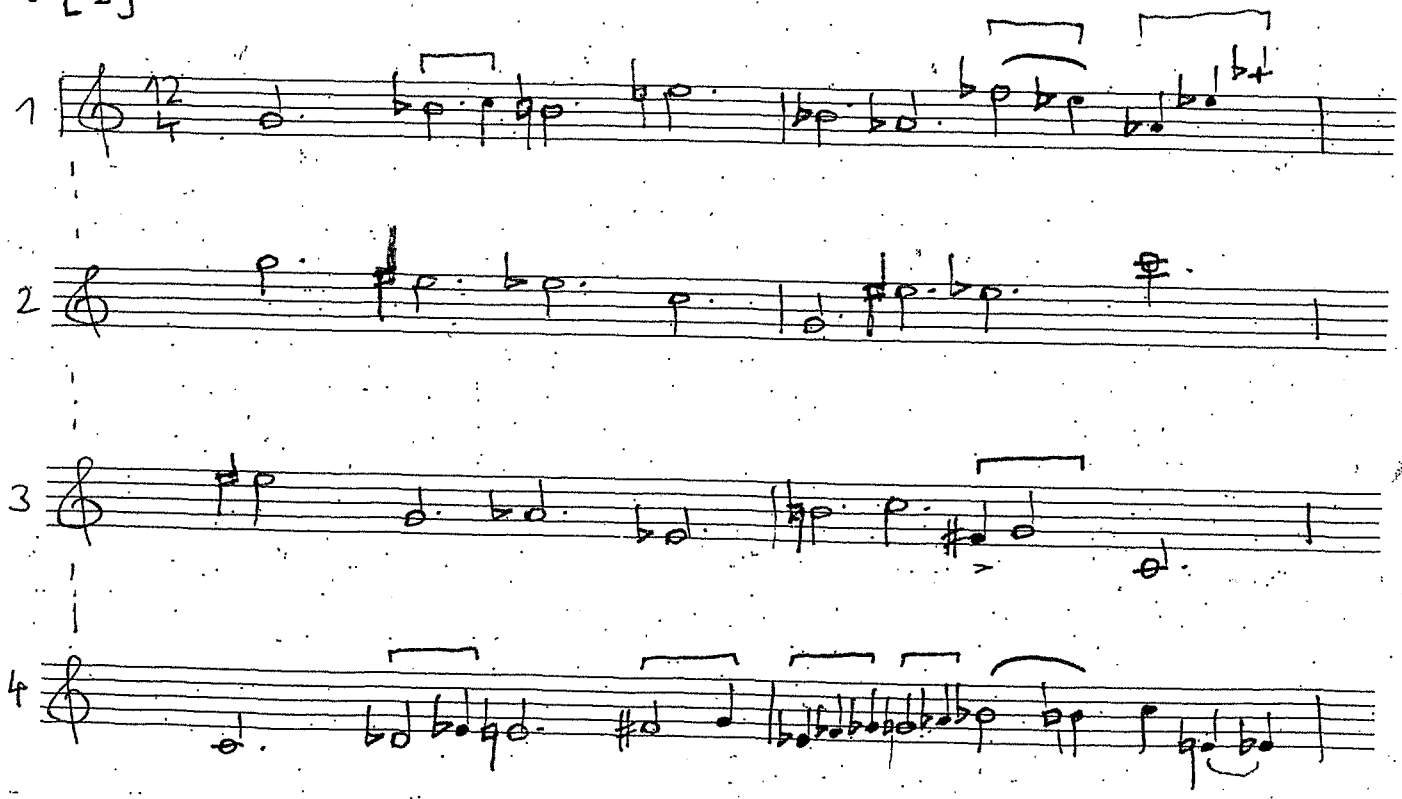


2.1 [11] Two chord sequences with (slightly varied) theme, ground and scale

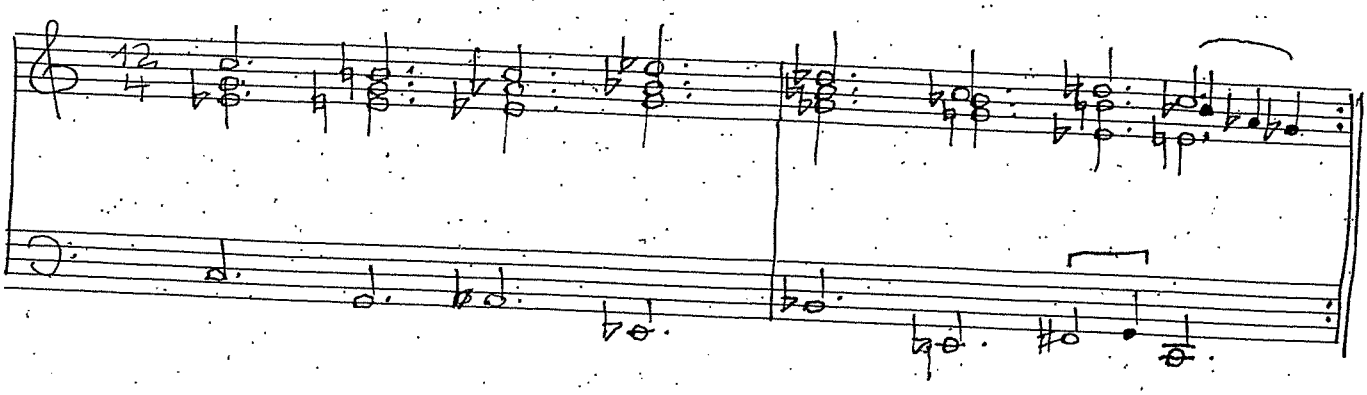


2.1 [12]



2.1. b) CHORD UNITS for orchestral accompaniment (Particell)
(or for piano solo)

2.1. [13]



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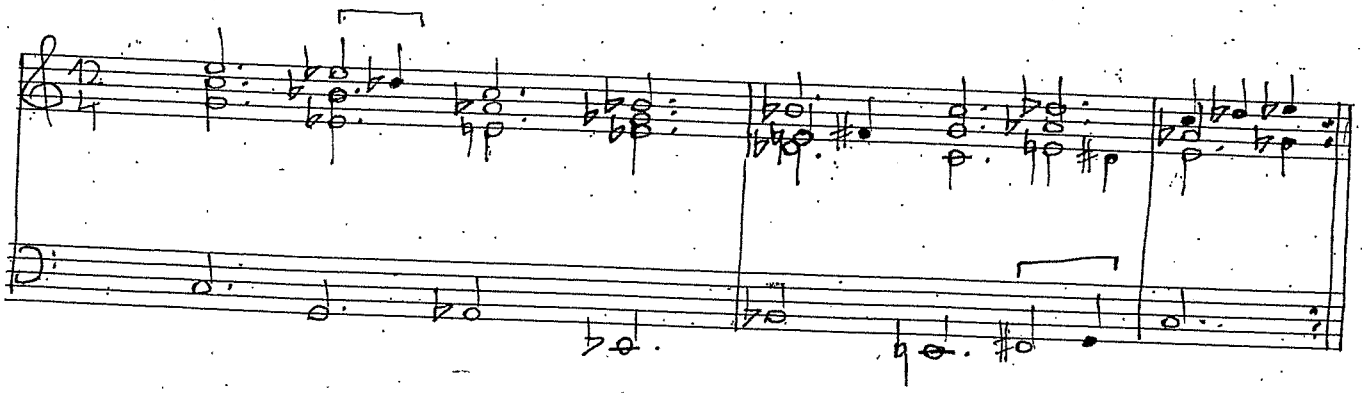

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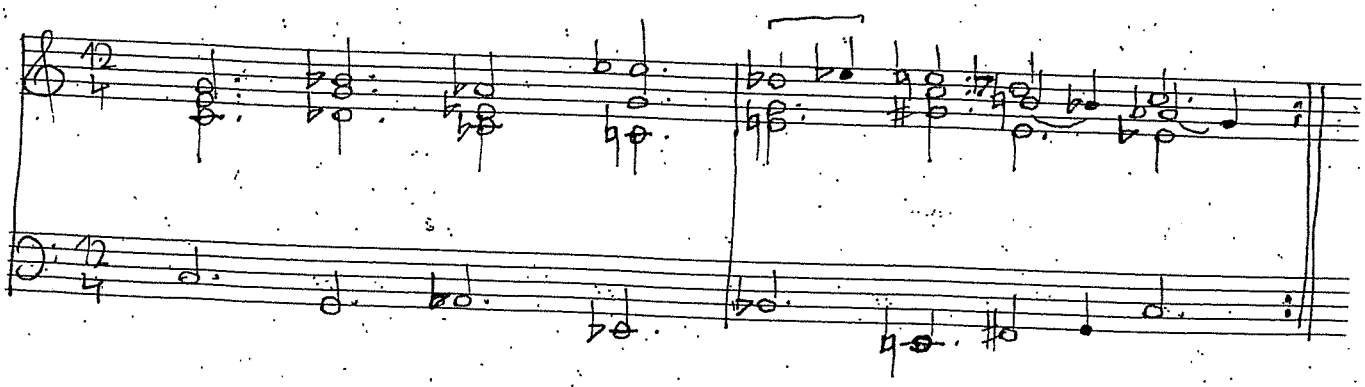

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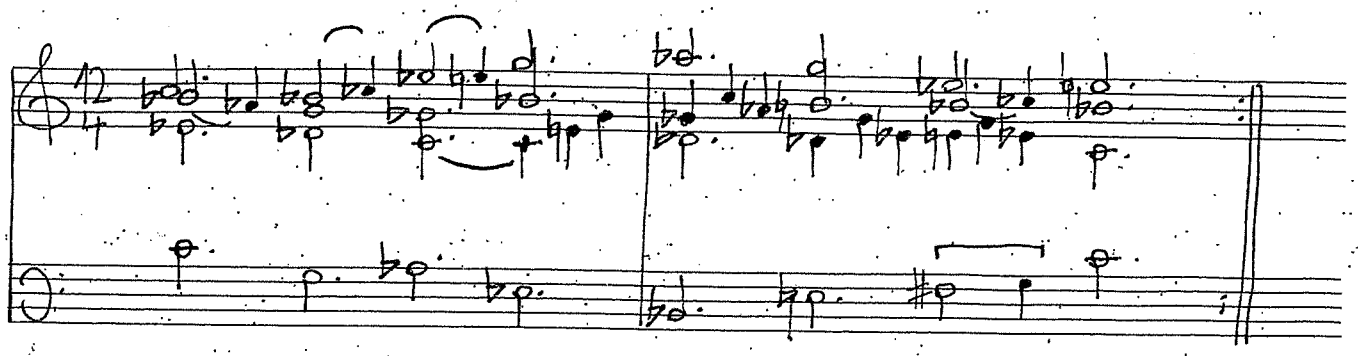

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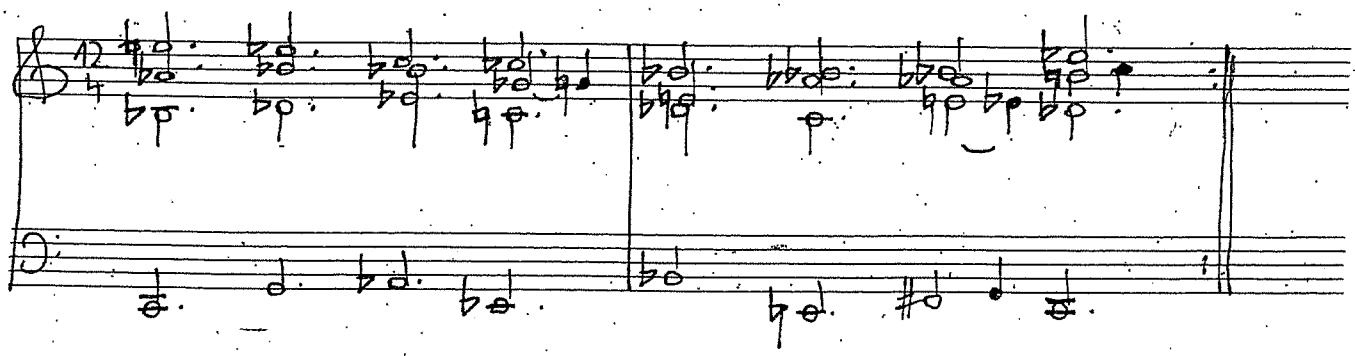

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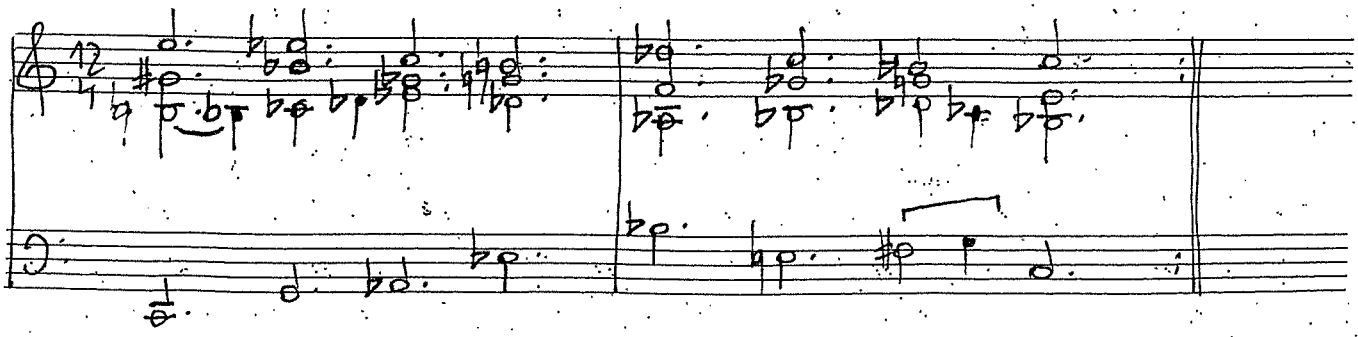

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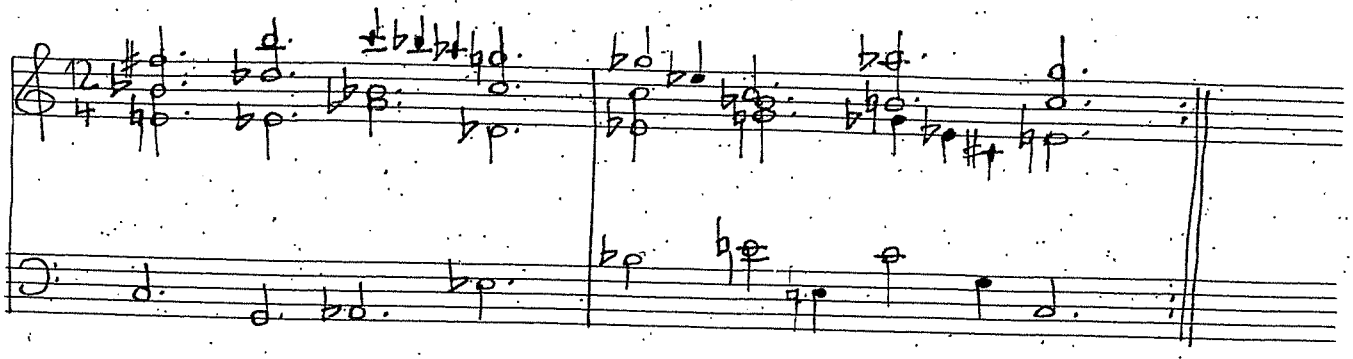

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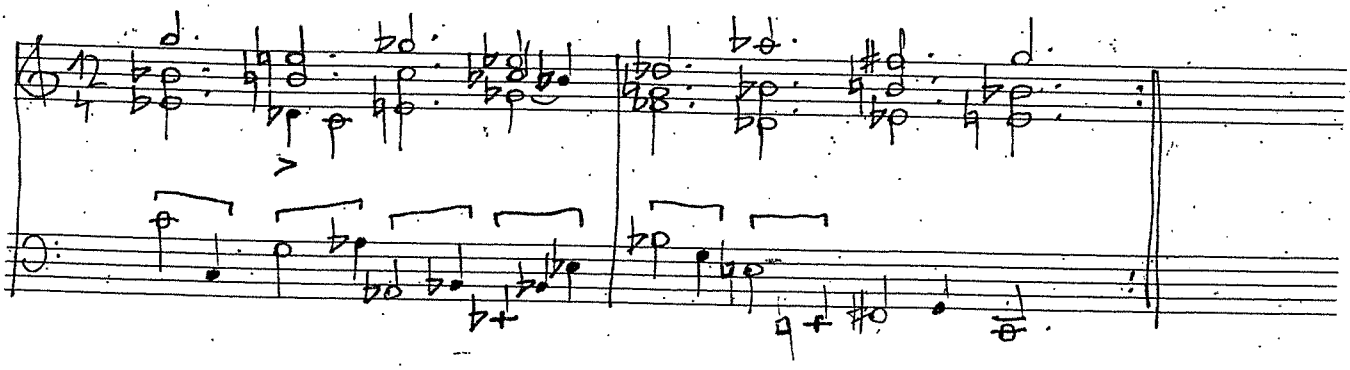

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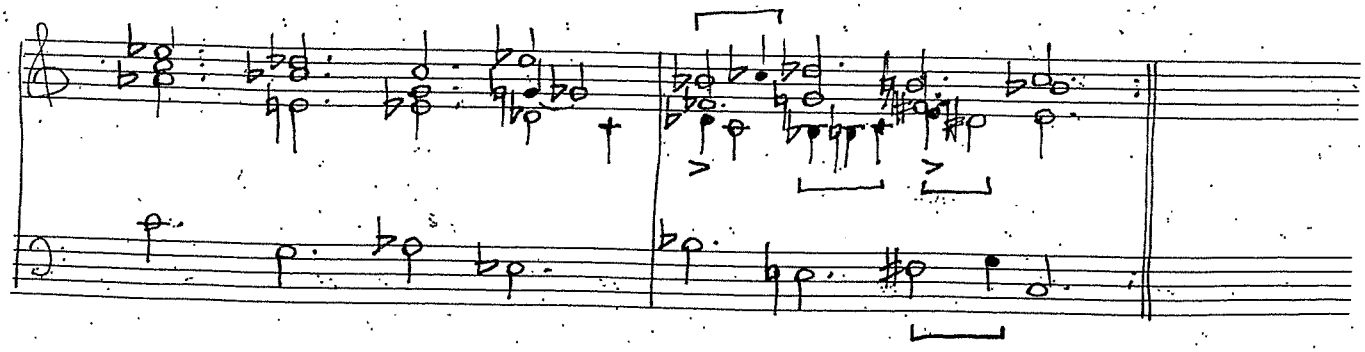

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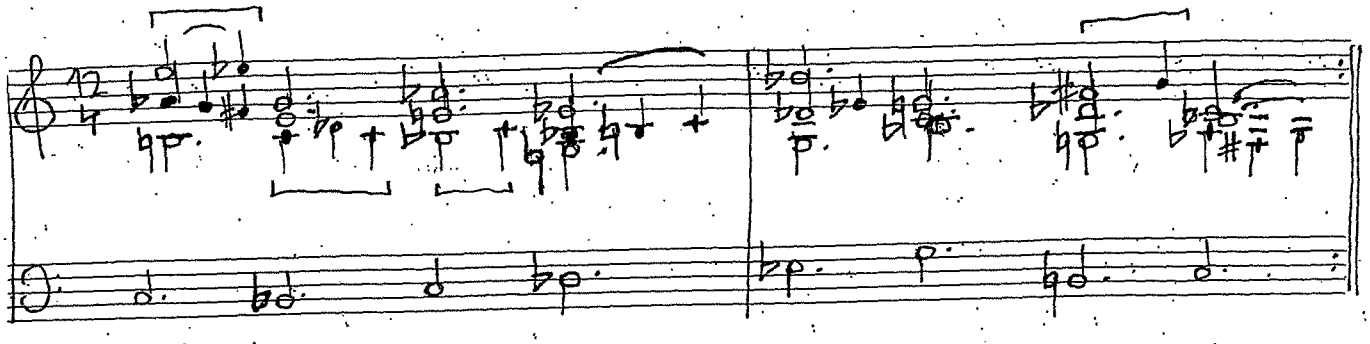

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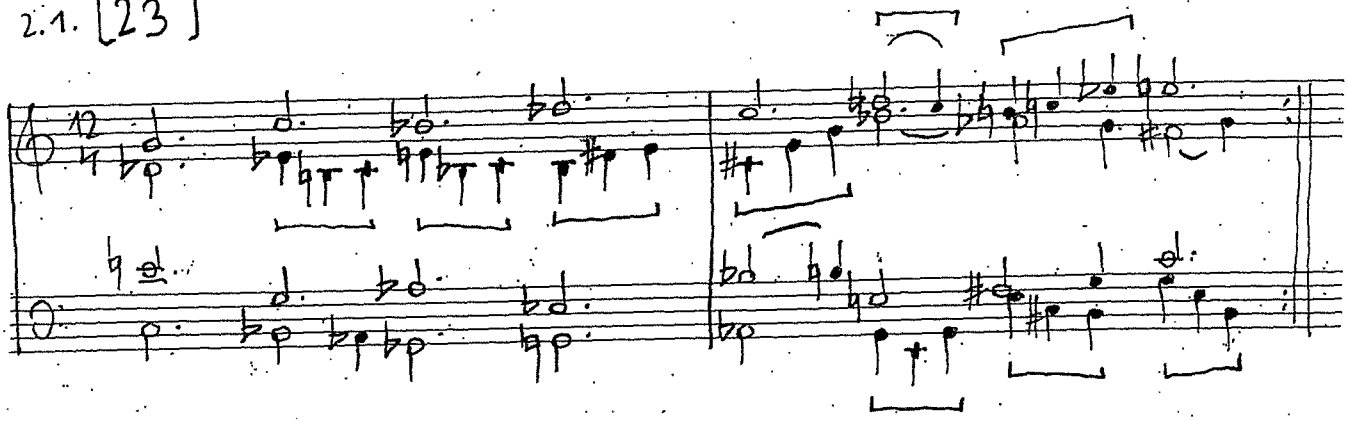

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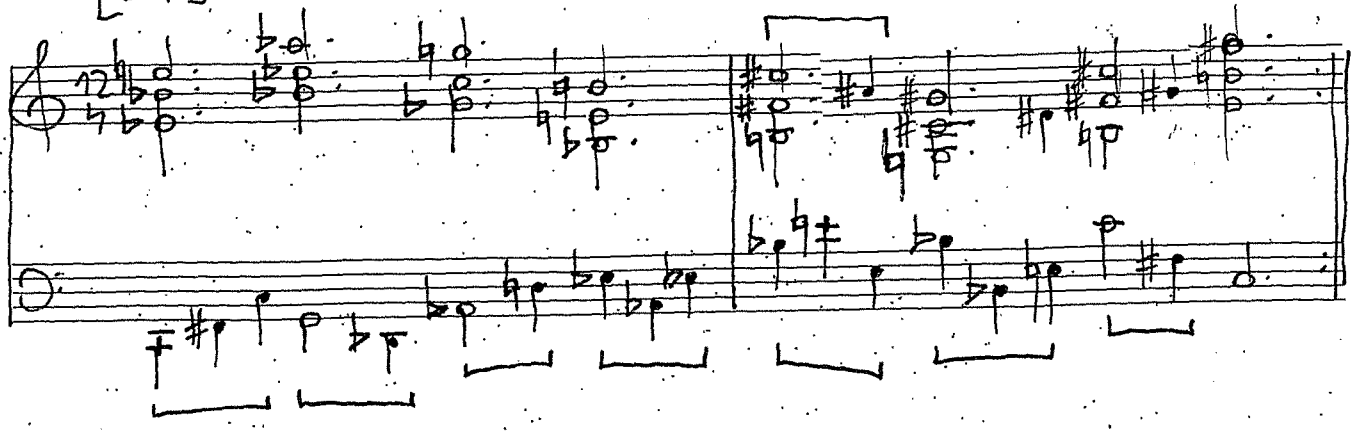
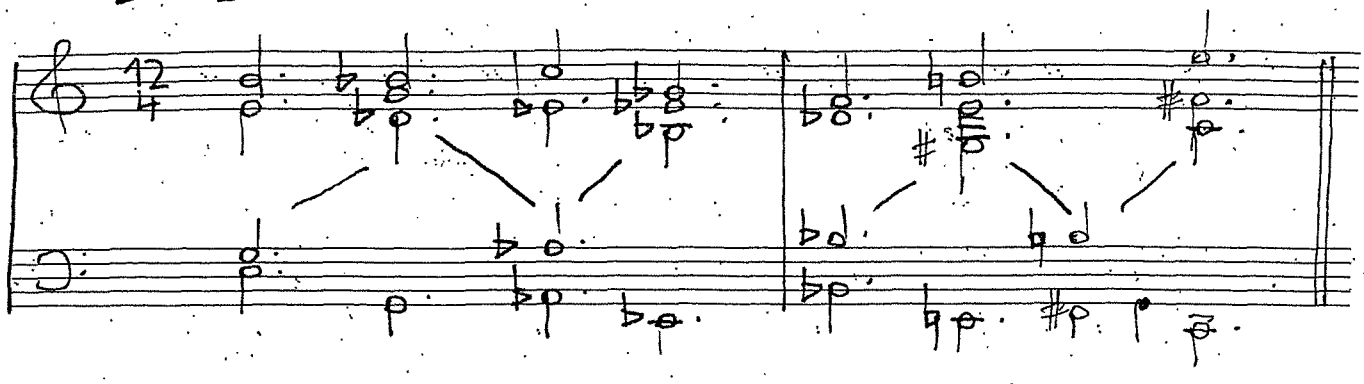


2.1. c) CHORD UNITS for piano

2.1.[25]



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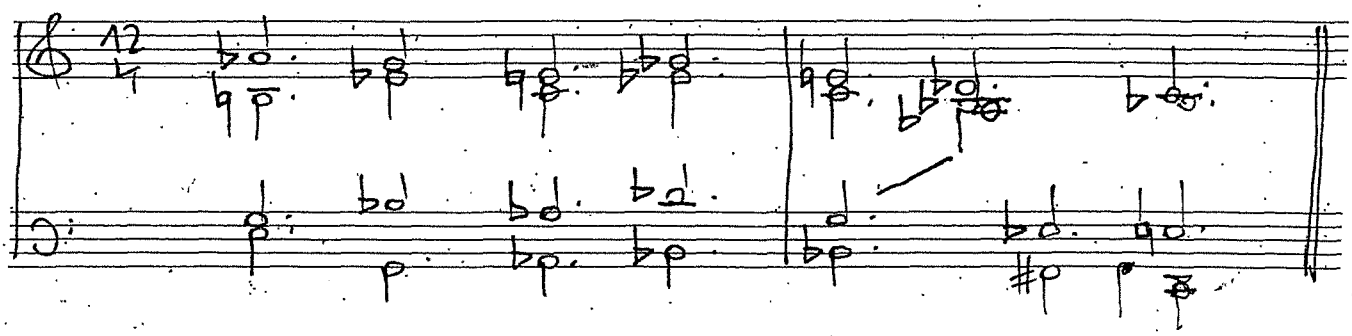

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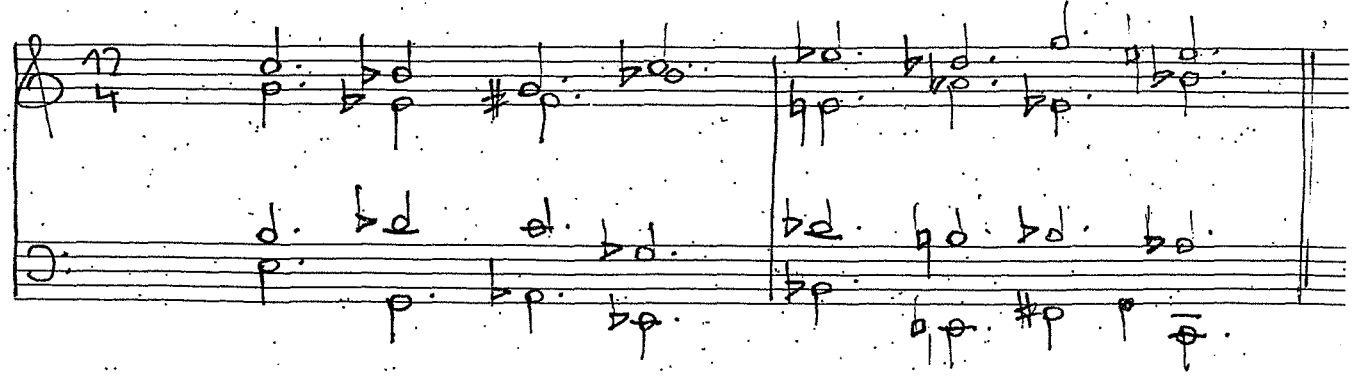
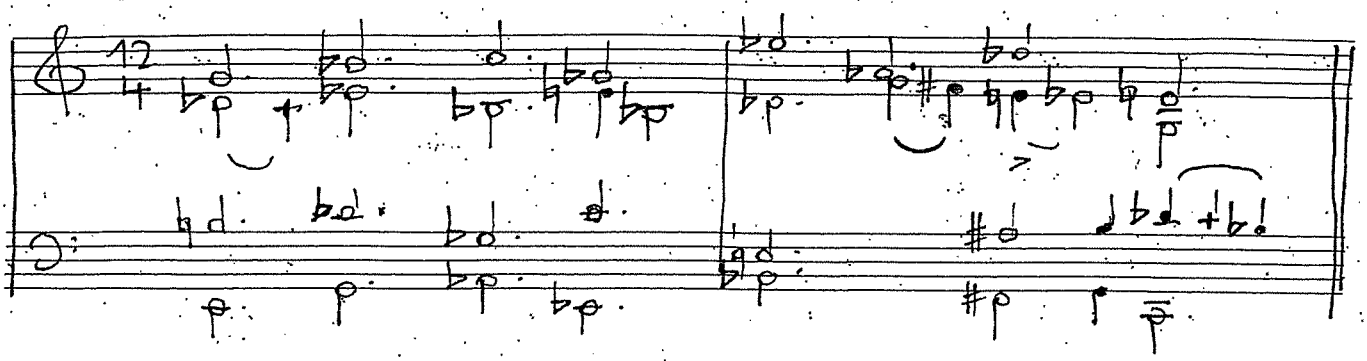
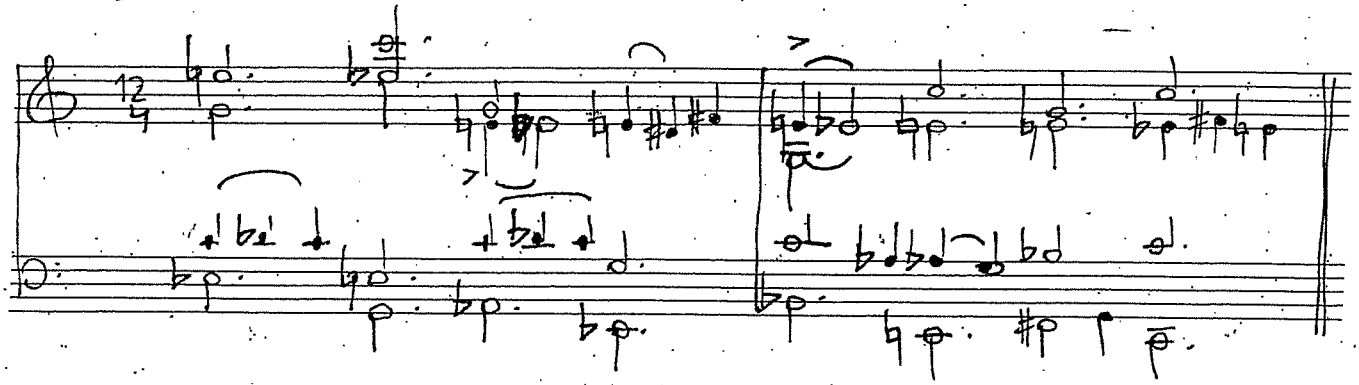


21. [28]



21. [29]



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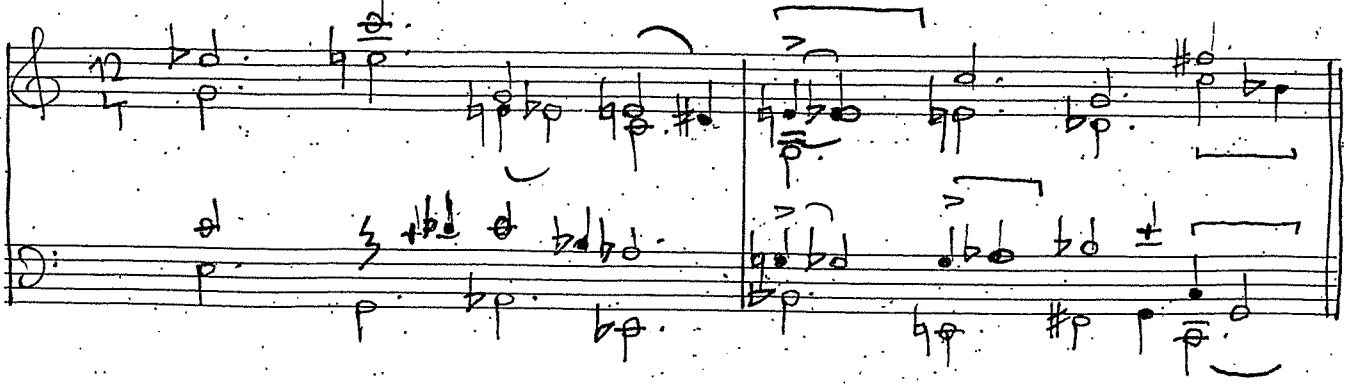


CHORD-UNITS (12)

2. 2. HETEROPHONY

ornamented voice(s) of the given chords (2.1.)

Heterophony means : Some (or all) players use the same given melody but everyone use ornaments (or ornamental figures) in his own way, different from the others.
So each voice gets its own characteristics.
The ornaments really don't happen simultaneously. (But sometimes it may happen).
(for ornamentation see 3.1.)

Some variants of this game :

- only in one of the given voices are given heterophonic events
  (use the examples in **2.1.**)
- Heterophonics are wandering from voice to voice
  (This happens in a period of one or two half-dotted notes)
- heterophonical chaos : such variants occur in all voices !

2.3. BROKEN CHORDS

with some chord UNITS to work out

The following examples can be used :

a) as *canonic* **UNITS** for orchestra : (solistic) duos, trios, quartets (**2.1. [1.-12.]**)

b)) for accompaniment of a Solo (quartets of any similar instruments : brass, strings, woodwind, percussion, instruments with keys – or mixed) (**2.1. (13.-18]**)
The String-Players or the Pianists (or similar instruments) play *arpeggiando* (wave-like , dropping, *pizzicato* ...). The other instrument do it similar or otherwise.
Further possibilities see **2.3. (Broken Chords).**

c) for **2 or more pianists simultaneous (x** pianists play (broken) chords with the triads, one plays the ground (playing in octaves or not) **[see 2.3. [1. - 10.]**

d) in combination with any players, **which play scales in any way**
(Use the whole scale or parts of it. Play meandering through the octaves
(Variant : a) use sometimes an interval-jump / b) use sometimes broken chords too)

e) Arrange chord-sequences (related to the given scale and the ground) for your instrument yourself.
Do it similar to the examples in **2.1.** Mix in this new tunes broken chords too (or not).

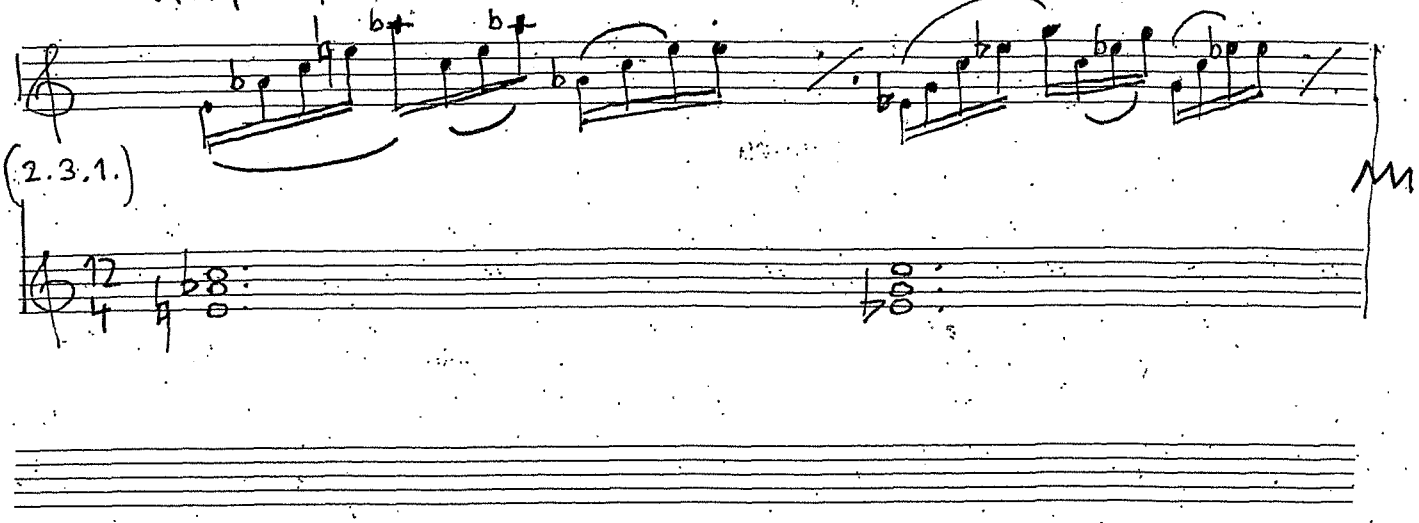
Some remarks for variants of playing :

- Each player plays scales or broken chords in different speed ,order of the tones and rhythms.
- All performers play in (a) defined rhythm(s)

2.3. EXAMPLES

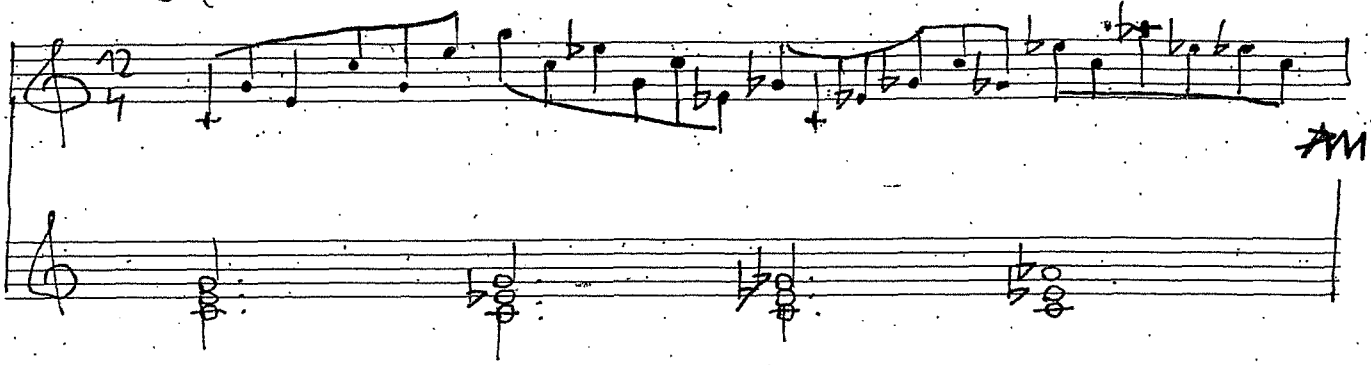
Some examples for broken-chord-variations

a)

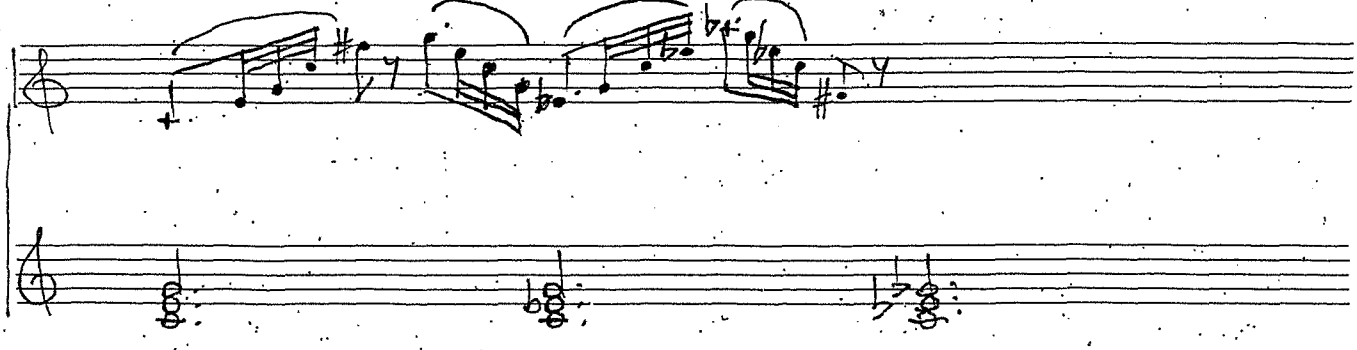


(2.3.1.)

b) zigzag (2.3.4.)...



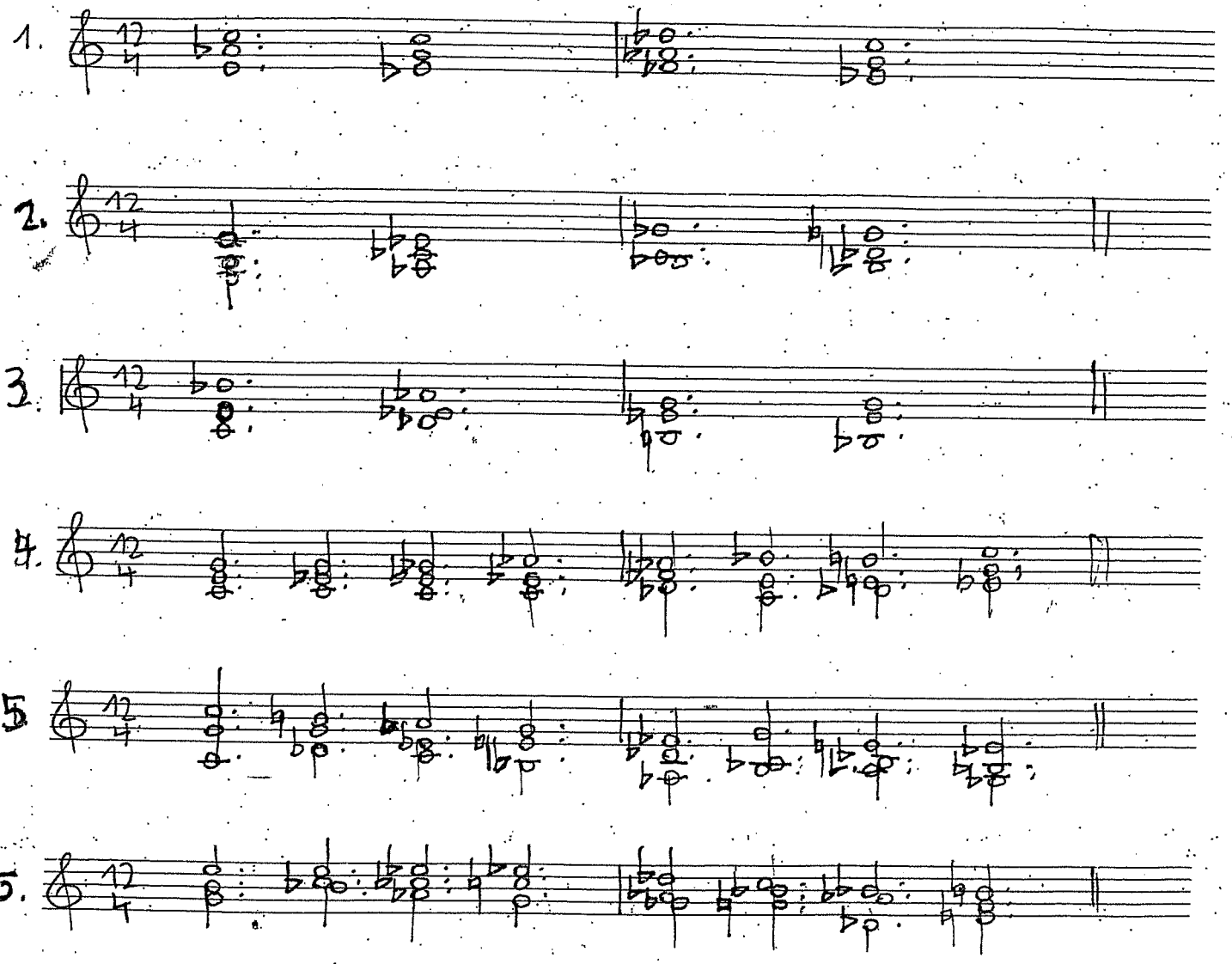
c) with rhythm (and additional scale-notes) (2.3.4.)



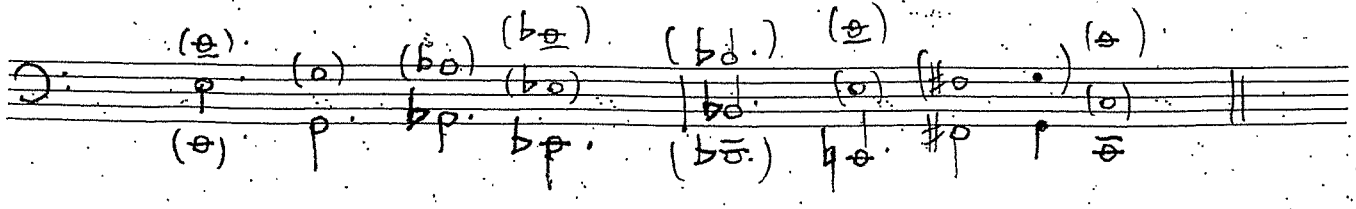
HARMONIC-SEQENCES FOR

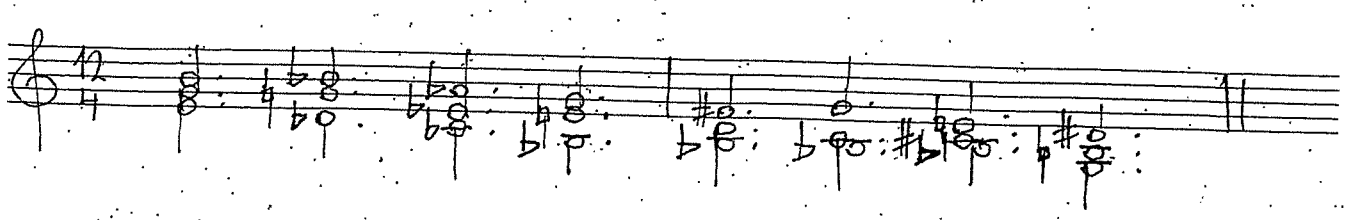
2.3. BROKEN CHORDS

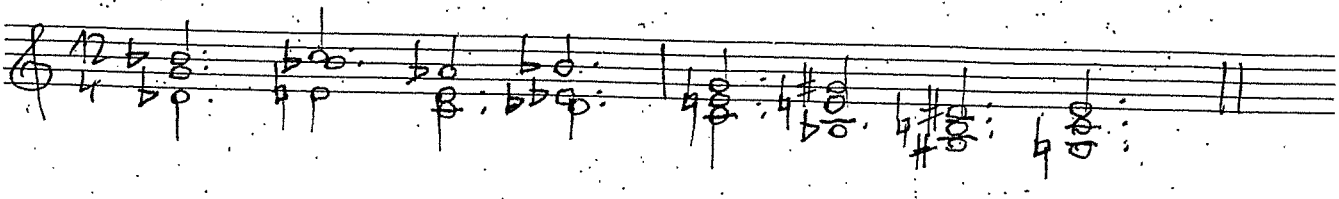
(1)

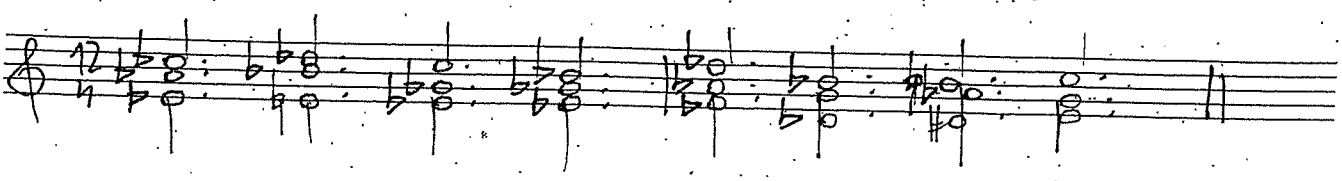


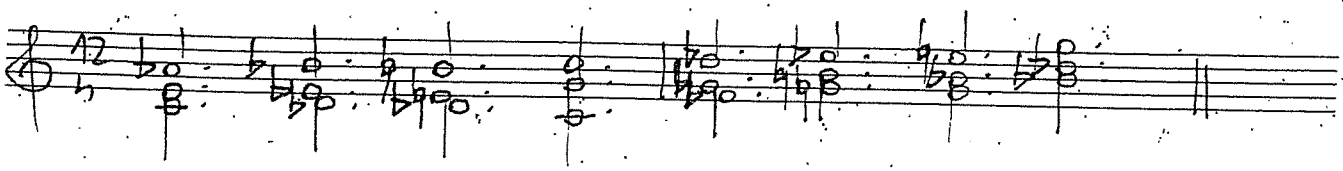
1.–10. + Ground:



7. 

8. 

9. 

10. 

11.

12

13.

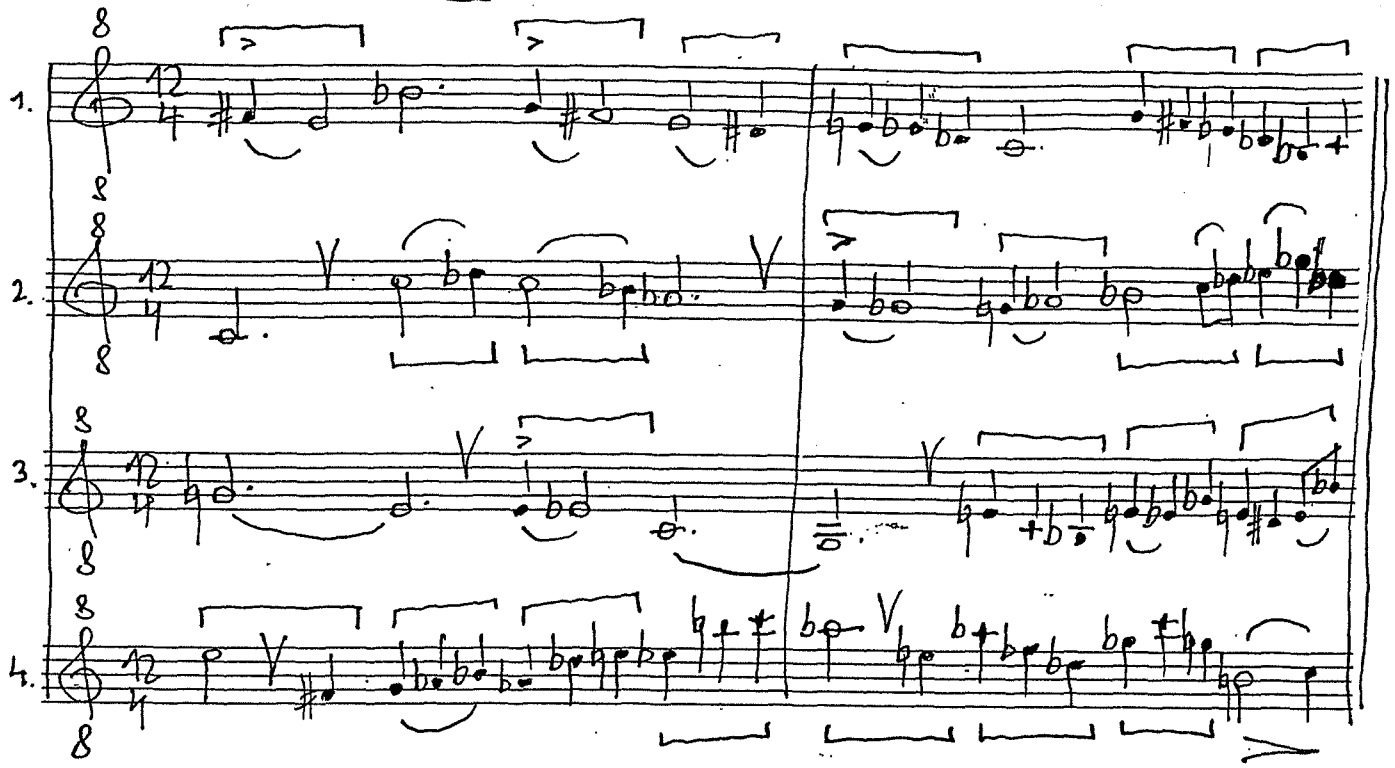
...

(+ Ground)

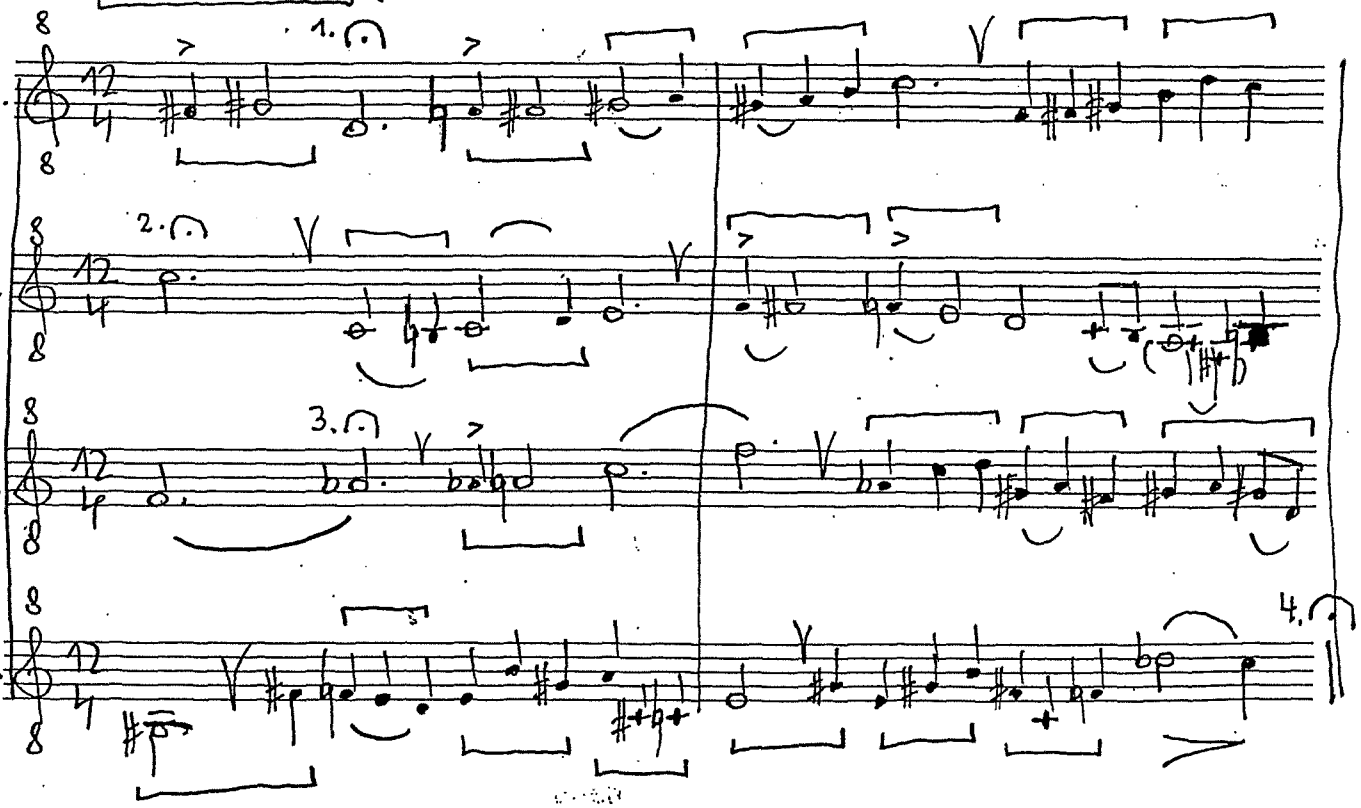
2.5.

Presence – Past – Future

1. CANON



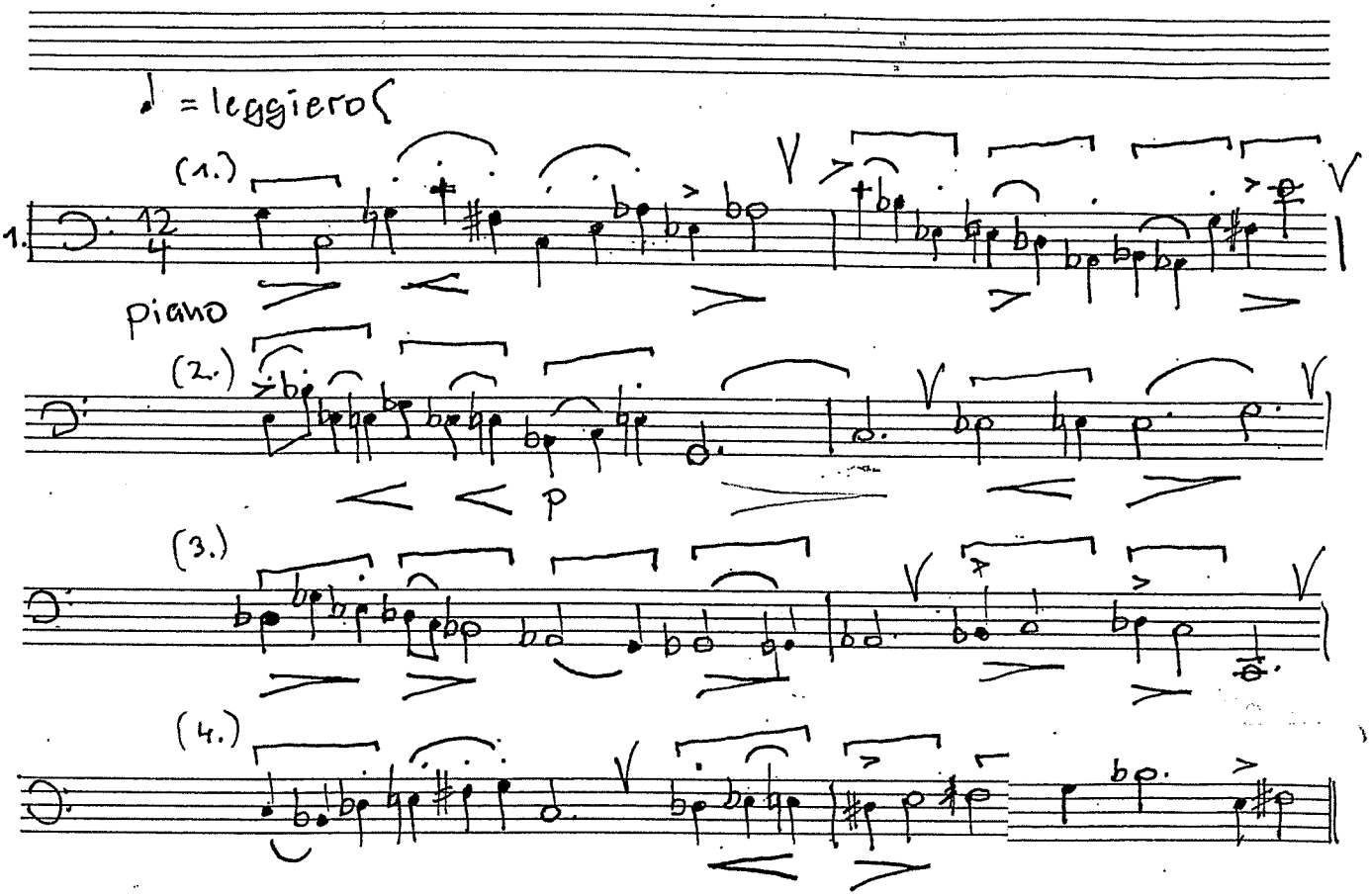
2. CANON (in a mirror). [string quartet for]



2. CANON: 1. 𝄐 2. 𝄐 3. 𝄐 4. 𝄐 = (End of a voice / Ende einer Stimme)

[2.53]

3. Canon



2.6. *CROSSING PATHS*

A melodical game with the SCALE for any number of players
(a „jungle-music")

Concerning all your ways : Use the whole tonal space of your instrument.
Choose for your first tone-way one or two of the options given here.
Then, to characterize your next tone-way, use one or two others of the cues below.
For doing this look to different locations of this text-picture every time:

Go your „sound-street" (with the given SCALE)
Use a transposition of the SCALE too
Use any other scale
Change the scales
Start it with any tone of a scale
… … …

Go step by step
Go different ways
Go upwards and downwards
Go back and forth
Go meandering
Make a jump from time to time
… … …

Sound loud or low
Get louder or quieter
Sound almost inaudible

Go even or uneven
Go hesitantly
Go staggering
Go hobbling
Go bouncing
Go majestic
Go creeping
Go furious
Go shuffling
Go strolling
Go exhausted
… … …

Sound desperated
Sound decided
Sound croaking
Sound breathing
Sound smacking
… … …

Slow down
Get faster
Run speedy
Keep calmly
… … …

Stop sometimes for a (short) while you take your way

2.6. *Crossing Paths*.
Proposals for a realization :

This game needs any concept for a realization of organized chaos.
For example : This chaotic events may become audible as a process.

Please note for every new walk (or run) on your „sound-street" :

a) At first choose one or two characteristic options for walking your way
(try to find other options for each further walking)

b) For **each walking** choose a (suitable) tempo and fix it on your metronome :

(very) slow	MM. = 32	MM. = 36	MM-= 40	MM. = 52	
moderate :	MM.= 60	MM. = 66	MM. = 72	MM. = 80	
more fast :	MM. = 92	MM. = 108	MM. = 152	MM. = 176	MM. = 208

c) imagine your tone-path for moment then start walking (or running)

d) do a)-c) without haste.

Suggestion of a form for *Crossing Paths* :

1. **CHORD SEQUENCES**
   Piano Players : For the beginning of this variation two or more piano players produce a very soft accompaniment playing some of the given CHORD-SEQUENCES simultaneously but not synchronous. Repeat the given sequences (see **2.1.**) again and again until the beginning of (3.) . So at first play only the piano(s).
   They start one after the other. (MM. of the dotted half-notes = 30-36)

2. **TONE-PATHS AND CHORD SEQUENCES TOGETHER**
   Other instruments :
   After a duration of ca. 30 seconds only one of the other instruments begins, going his first tone-path. Then, after a break, two others follow – (and after a short break) – follow – more and more – further instruments, always one after the other.
   Until this process further breaks will happen because all players must define each of their ways again and again.
   This procedure stops when **one of the pianists begin to play the GROUND *fortissimo.***
   In this moment all the other instruments **stop** suddenly.

3. **GROUND**
   Piano-Players : As soon as all the other players are going their tone-paths one pianist begins to play the GROUND *fortissimo*.
   The other pianists follow – one after the other.
   Each pianist choose another (very) slow tempo (MM.30 / MM. 32 / MM. 36 / ... MM.46)
   Each pianist use a different transposition of the GROUND playing it once only.

4. **END Of THIS VARIATION**
   Crossing Paths ends *ff* . The GROUNDS stop one by one.

5. **Fermata** (= general break = silence)

6. a) any next UNIT of the *Passacaglia*
   b) the end ...

2.3. *FLOWERS, LEAVES, TREES ...*

AND CHANGING COLORS

(a game with some eight-tone chords given from the SCALE)

PITCH	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	
highest	**G**	**E**	**E**	**E*b***	**C**	**G**	**E**	**E**	1
	C	**E*b***	**C**	**G**	**E**	**E**	**E*b***	**B** *(h)*	2
high	**D*b***	**C**	**B*b***	**D*b***	**D*b***	**A*b***	**A*b***	**G**	3
	E*b*	**F#**	**G**	**G*b***	**G**	**E*b***	**C**	**E*b***	4
middle	**B** *(h)*	**A*b***	**F#**	**A*b***	**E*b***	**C**	**B*b***	**A*b***	5
	F#	**E**	**D*b***	**B*b***	**B** (h)	**D*b***	**G*b***	**D*b***	6
low	**A*b***	**B**(h)	**E*b***	**C**	**F#**	**B** (h)	**D*b***	**F#**	7
lowest	**E**	**G**	**A*b***	**E**	**A*b***	**F#**	**G**	**C**	8
	(a)	(b)	©	(d)	(e)	(f)	(g)	(h)	

2.7. (2)

Remarks for the use of *2.7.*
1. „JUMPING GAME“ (*RAYUELA*) with the diagram

For a realisation of this diagram it´s possible to read it in different ways.
Follow always the direction (a) - (h) :

- play along a straight line (line 1,2,3 ... or 8)
- play the next tone-letter changing the line, in a diagonal sequence
- play zigzag (follow your own way changing the lines).
- play diagonal zigzag
- alternate : jumping from low(est) to high(est) tone-letter or vice versa

2.Suggestions for a realisation of *Flowers, Leaves, Trees ...* :

(For octet or full orchestra)

Flowers

In this case the *Flowers* are orchestral *arpeggios.*
Each instrument (1-8) plays its melodic sequence as given (respectively : in high, middle or low position) (follow the positions (a)-(h) in the diagram from the left side to the right)

The *arpeggios* happen at first (a) upwards, from the lowest to the highest tone (from 1 to 8).
For the next chord (b) the *arpeggio* happens downwards (8 to 1). And so on, alternating the direction. (The sequence of the the tones you are playing up and down may be varied
(e.g. upwards : 1 – 3 – 2 – 4 – 5 – 7 – 8 ; or : 2 – 3 – 1 -4 – 6 – 5 – 8 – 7 ...)
Each tone remains sounding until the full chord is reached and should be audible for a while.
All tones *pianissimo.*

Leaves

Use the same (or another) melodic sequence as in *Flowers.*
This variation should be sounding like „leaves in the wind“.
Play your given tone **between periods of 3-4 seconds**. The moment of the beginning and ending with your tone is free.
Try to begin and end your tone at different moments in a period. (... sounds like withered leaves)
Play gentle and quiet. Each tone sounds (very) soft or faded (withered) too.
Some of your „leaves“ weeping to a neighbored pitch (downwards or upwards).
For this you may use distances of a halftone or micro-tones.
Play the connection of tones *glissando* or *portamento* (string instruments)
(Sounds like colors of leaves)

Trees

Use your melodic sequence again you have played before or use another sequence.
But now sounds every tone of the melodic sequence nearly the full length of a period (3-4 seconds).
If you need a deep breath you may omit one period (respectively: one tone.
Play all tones *fortissimo* (like „crying“ trees).

(**Variant** : Play all tones as soft as possible. Play fragile tones.)

3. WORKSHOP FOR SOLOISTS

(or for Duos, Trios, Quartets, Quintets)

3.1. FIGURATION of a given melody

3.2. Variations with broken Chords see **2.3.** (for melodists) or **4.2.** (for pianists)

3.1. *FIGURATION* of a given melody

The art of *figuration* and *ornamentation* (of given melodies or chords) was a special discipline of the european musicians / composers during the baroque era in Europe.

Basic information for ***figuration*** is given from Fray Tomás de Santa Maria (or :Tómas Santamaria) in his *Arte de Taner Fantasia* (Valladolid 1565 , see IMSLP: Free Sheet music, PDF of the first printing)
A modern edition of the figuration tables is given in P. Froidebise (Hg.) *Oeuvres transcrites de l ' ARTE de TANER FANTASIA* , Orgue et liturgie Vol. 49)

A useful summary of variants of baroque ***ornamentation*** is included in a book from Hans Klotz : *Die Ornamentik der Klavier- und Orgelwerke von Johann Sebastian Bach (* Kassel 1984, with many explanations) . In this book are reprinted the tables for ornamentation from Henry Coleman, Nivers, Chambonnières, A. Raison, D'Anglebert, Purcell, J.K.F. Fischer, Dieupart, Couperin and J. S. Bach.

If you want to recognize the *figurations* and *ornamentations* of J. S. Bach and his predecessors or contemporaries you should know the figurative thinking of the composers called above.
If you want to recognize a good method for *figuration* the systematic of Tomas de Santa Maria is an excellent tool !

All this, *figuration* and *ornamentation* is based on the rules of counterpoint and harmonical thinking with the practise of *basso continuo.*
This may be a suggestion for further use of this proceedings doing similiar – in (on the one hand) similar but (on the other hand) different music.

In spite of this you may ask : What's the use of knowing this old stuff today ?

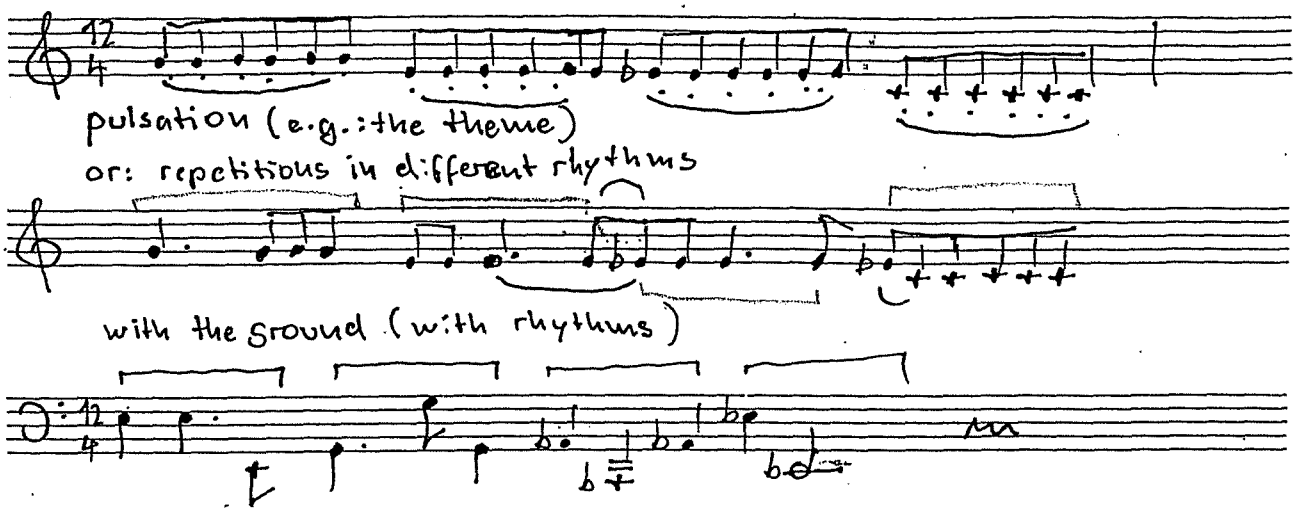
Ask the past for that .

What exactly did the old guys do ?

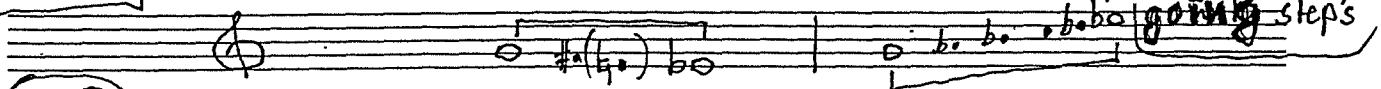
Is there future in it ?

3.1. MELODIC FIGURATION (some examples) *1)

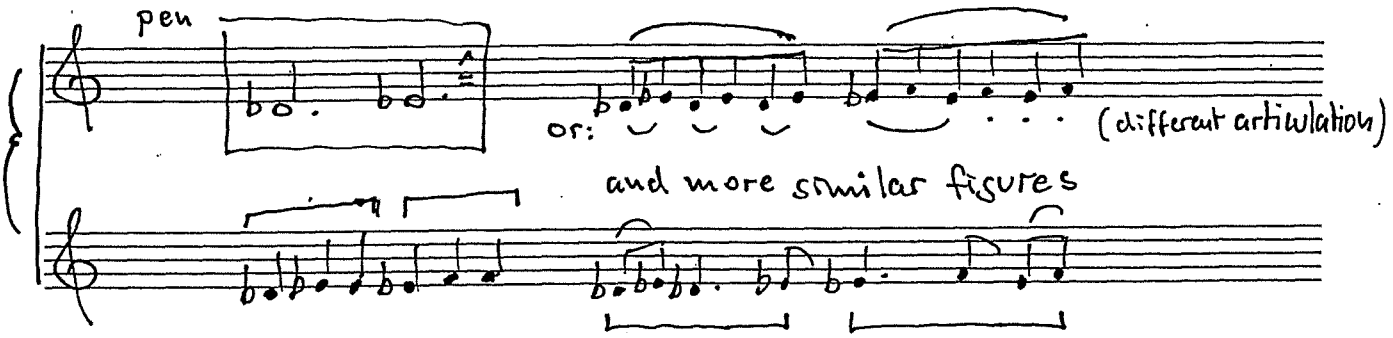
3.1.1. Repetions and octave jumping:



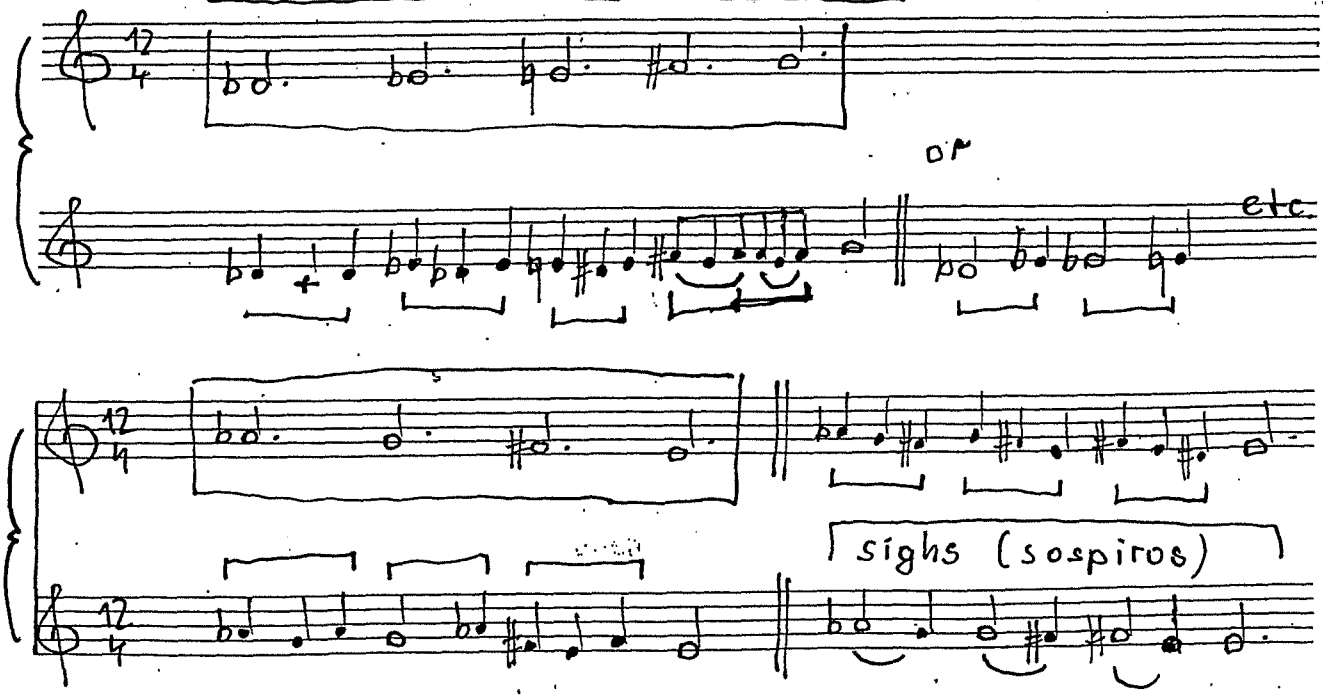
3.1.2. transitus (to connect two distant tones of a given melody, going steps



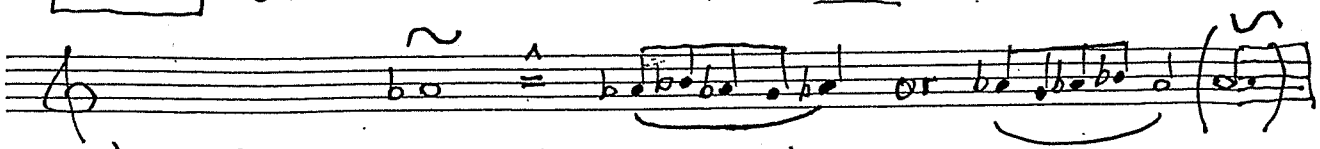
3.1.3. Tone-Steps (to neighbors of a given tone of the scale)



or: steps for a figuration of a section (only a few examples:)



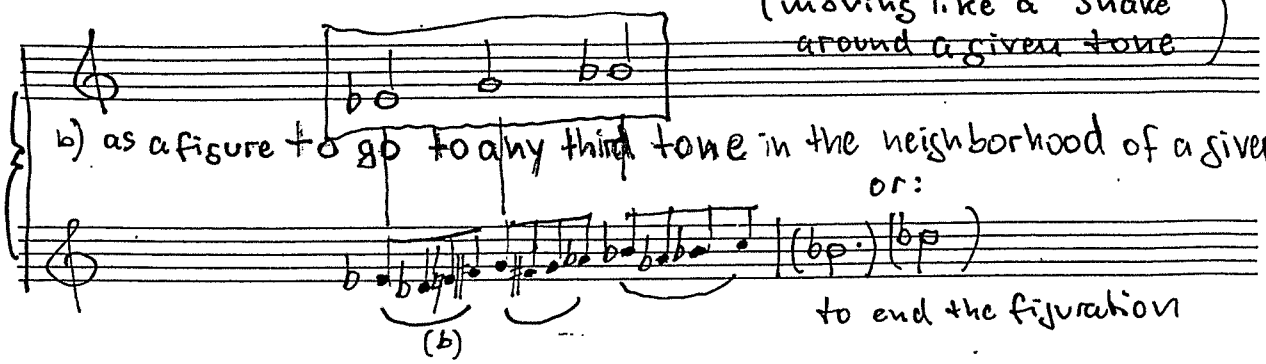
3.1.4. Combination of steps (sign: ~ or ∽)



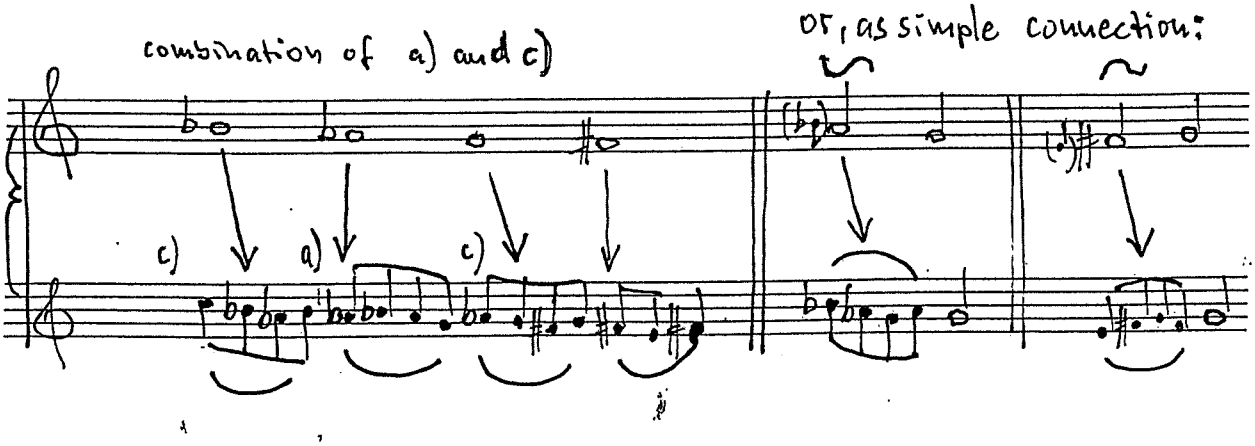
a) as a figure to return to the same tone

(moving like a "snake" around a given tone)

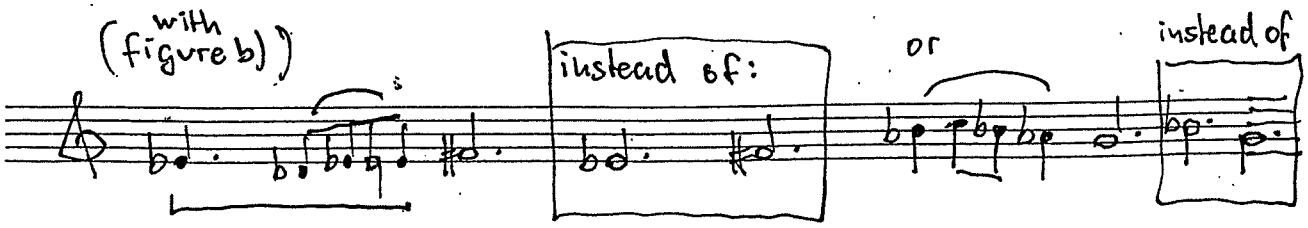
b) as a figure to go to any third tone in the neighborhood of a given tone



c) a similar "snake" - figure begins with a neighbor-tone to a given tone (in English "turn", in German: "Doppelschlag" (which may be dissonant to the given tone.)



or rhythmical variations like this



and any more variations of this figurative procedures

*) more possibilities see Tomas da Santa Maria( )

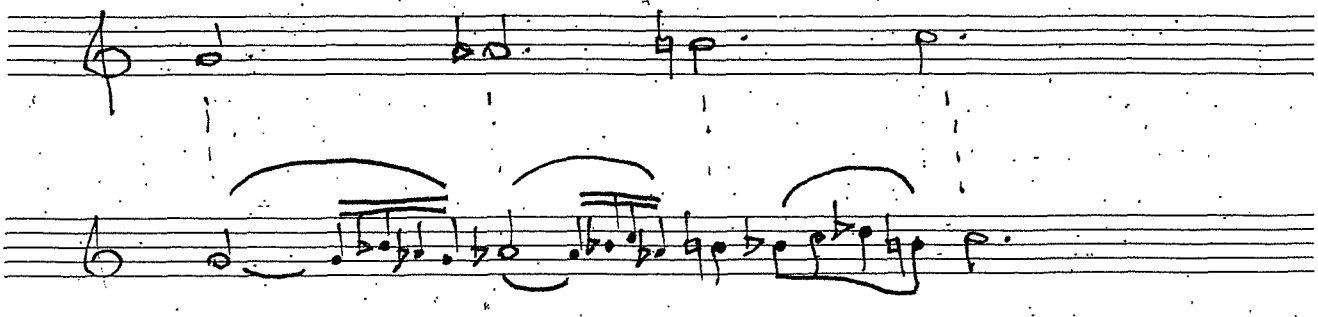
3.1.5. melodic "half circle"

a) b) c) d)

(this figuration represents a third)

examples

The "half-circle" as figurative connection of steps.



3.1.6. EXAMPLE FOR ORNAMENTATION (of a given chord-UNIT)

see 2.1.1.

~~In this example for motivic figuration I have used similar figures~~

( ) : "snakes" (≙ "turns") and "half-circles"

The rhythms may be designed in any way

1

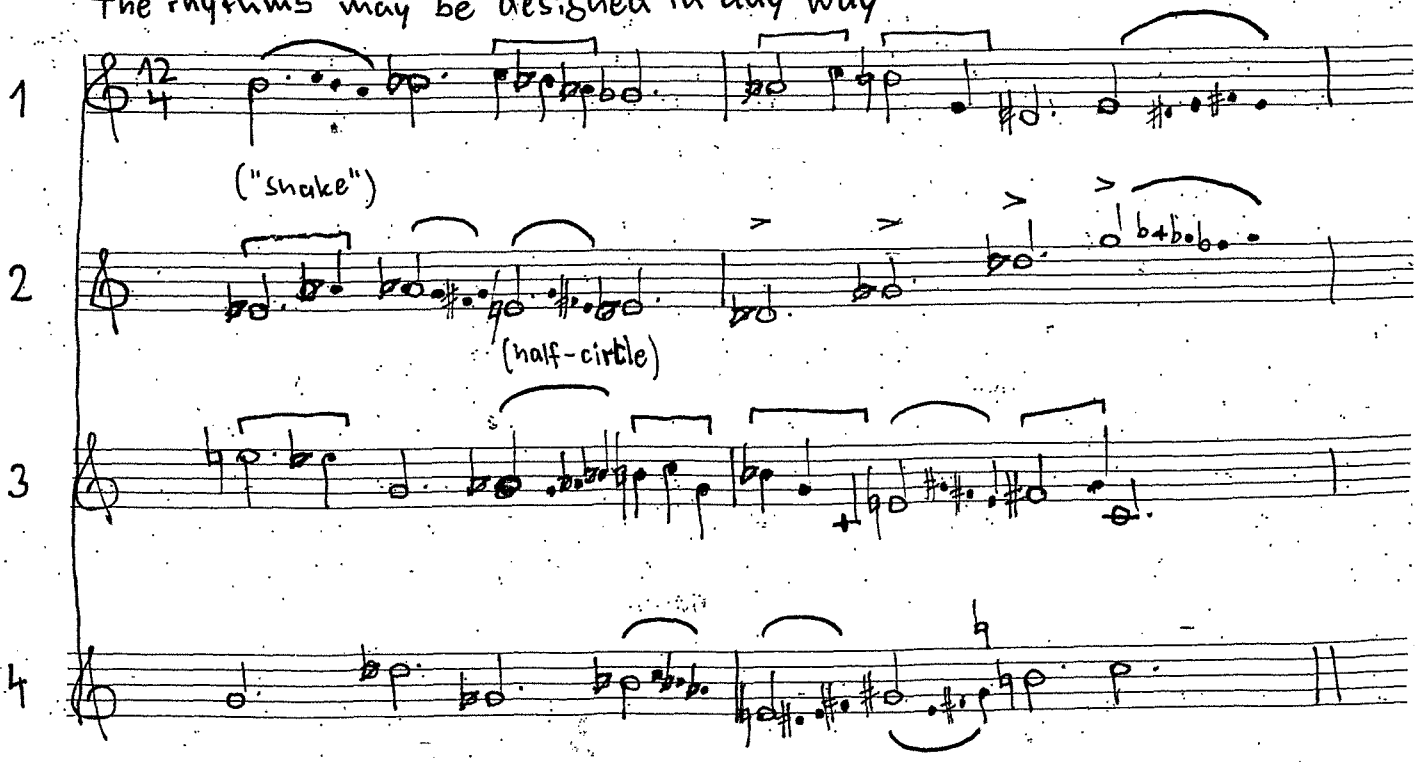
("snake")

2

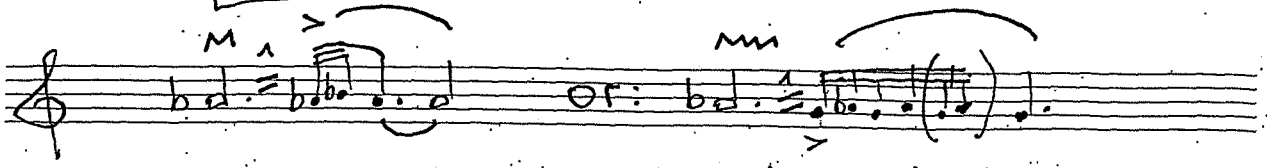
(half-circle)

3

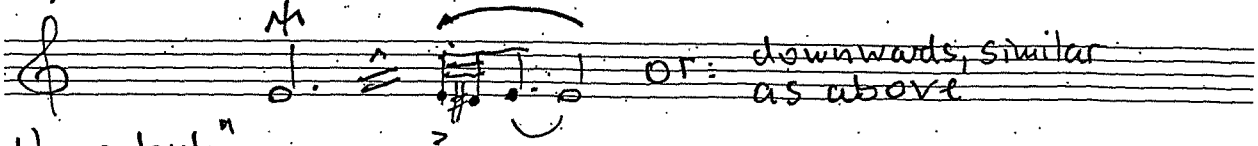
4



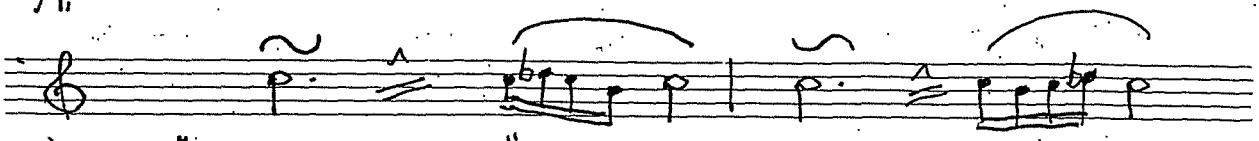
3. 1~~7~~, **ORNAMENTS**



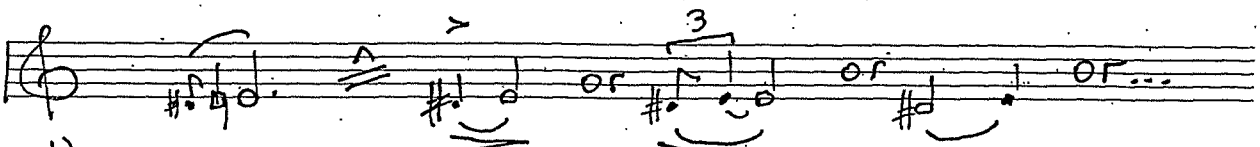
a) "SHAKE" (of a given ton, upwards and back



b) „mordant"



c) „turn" (as a „re-turn") or:



d) (play with different point of time in a period of d.)

look for more ornaments in baroque literature
(e.g. see the ornament-tables from Bach, or some other french composers of his time, or from Purcell...)

3.2. see 1.2. and 2.3.

3.3. *CHROMA* : AN (ULTRA) -CHROMATIC UNIT

for string quartet

or for four instruments of any kind which can produce (ultra-)chromatic sounds or *glissando*

Use one ot more of the given melodies (see CHORD-UNITs : **2. 1.**).
Play some of its given tones *glissando* : upwards or downwards from the given tone.
(Only for exercise : Return to this tone at least)
Do this only with 2-3 of the given eight tones. The other tones remain on its pitches.

Exercise : At first practise your chromatic event very slowly (slow motion)

a) hear the sound of the determined pitch. For this : play a long tone
b) play a neighbor- tone you have intended (a halftone or a quarter- tone higher respectively lower than the given tone)
c) hear this target-tone a while (as a long tone again)
d) connect the two tones with *glissando*, at first play a slow glissando
(for strings : play *portamento* , sliding your finger on the string)
e) (only for exercise : after doing this play the tone given before again)
f) At least play your *glissando* fast (or : not slowly) , beginning with the given tone to reach your intended target-tone quickly.
Hold this tone within the period of the dotted half-note .
Then go to the next tone of the chord sequence and do similar...
g) Play the melody (eight tones) with your choice of 2-3 tones mutated with *glissandi*

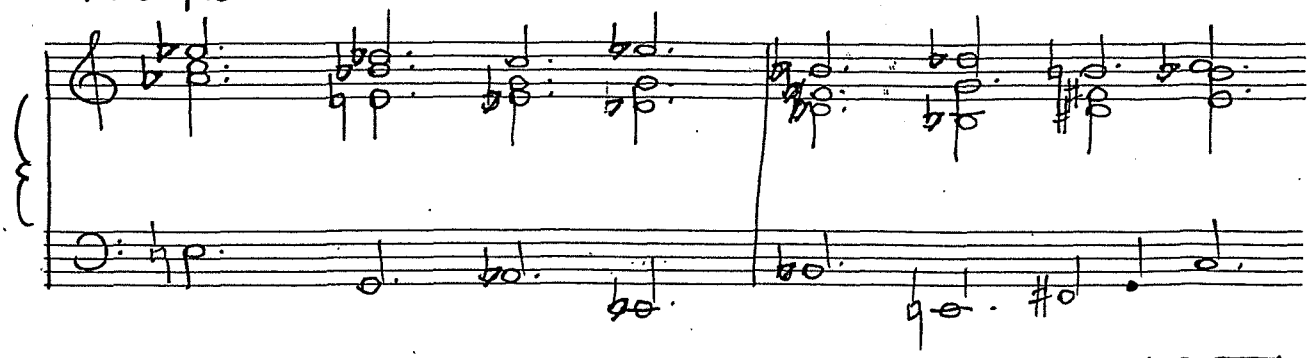
For a performance this UNIT should be played very slowly (¾ - Note ca. MM 32) .
A possible variation results from its repetition (Now choose other tones for chromatic events).

In a performance of *CHROMA* we can hear determined chords alternating with mutated chords which are occupied by little (ultra-) chromatic clusters generating interferences.
The interferences should become audible !
(This is a little musical change operation : No player knows what the other will do for creating a common cluster)

This game may be sound like trees (= chords) overgrowned with mushrooms or moss.

3.4. Changing given chords (on a ground)

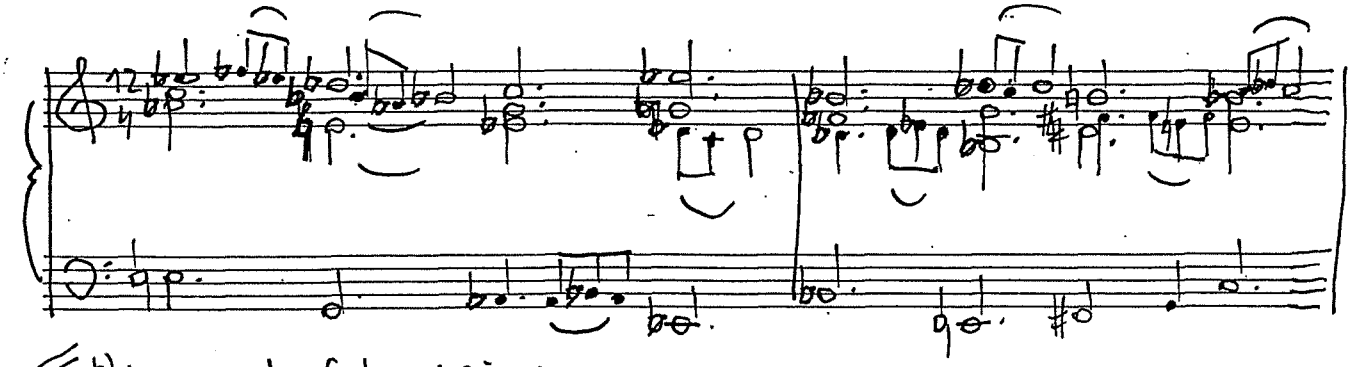
Example *1) (... "visiting neighbors")



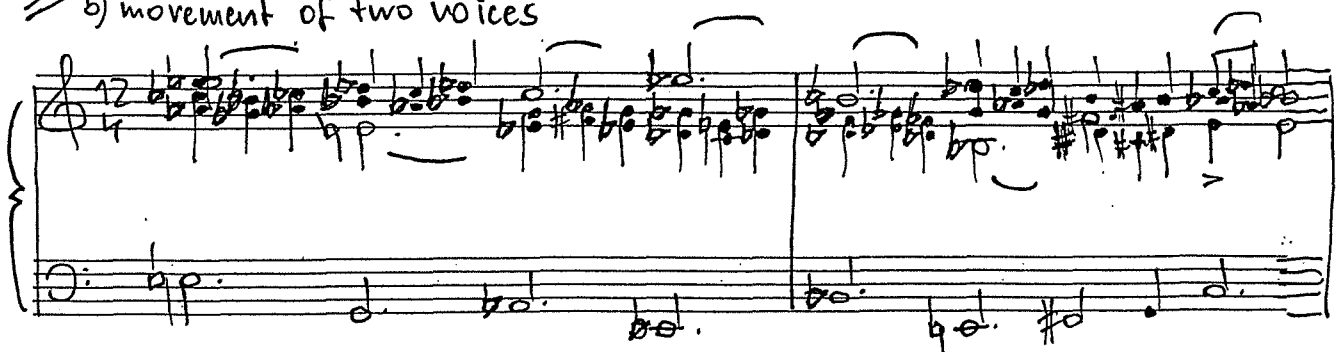
(modified version of 2.3.5.

(variation 1)

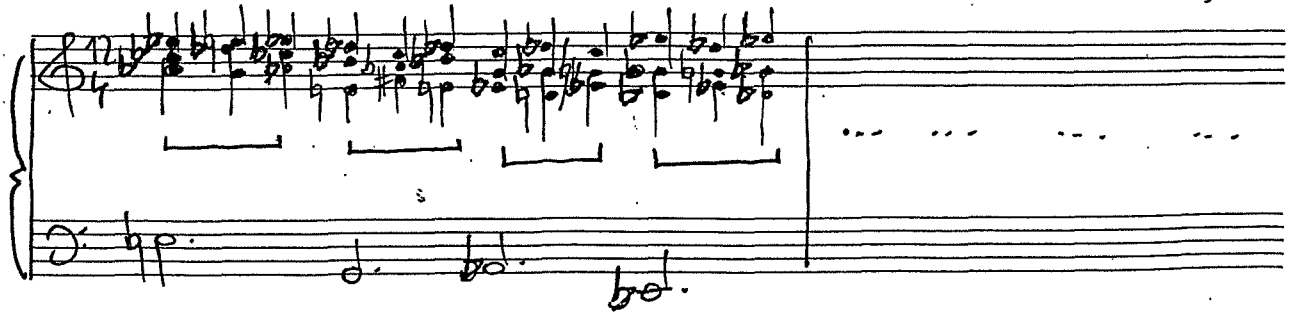
a) with movement in only one voice



b) movement of two voices

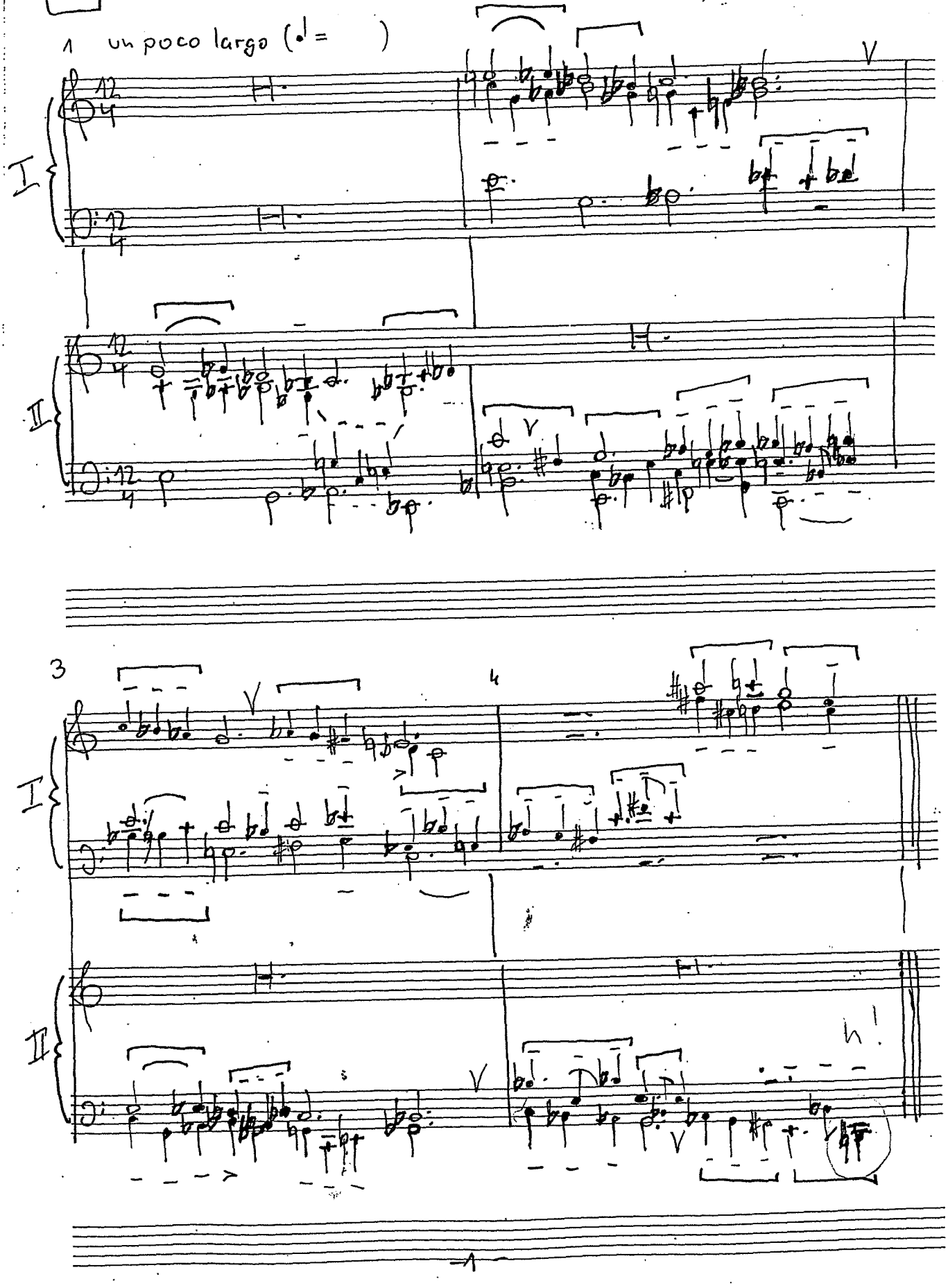


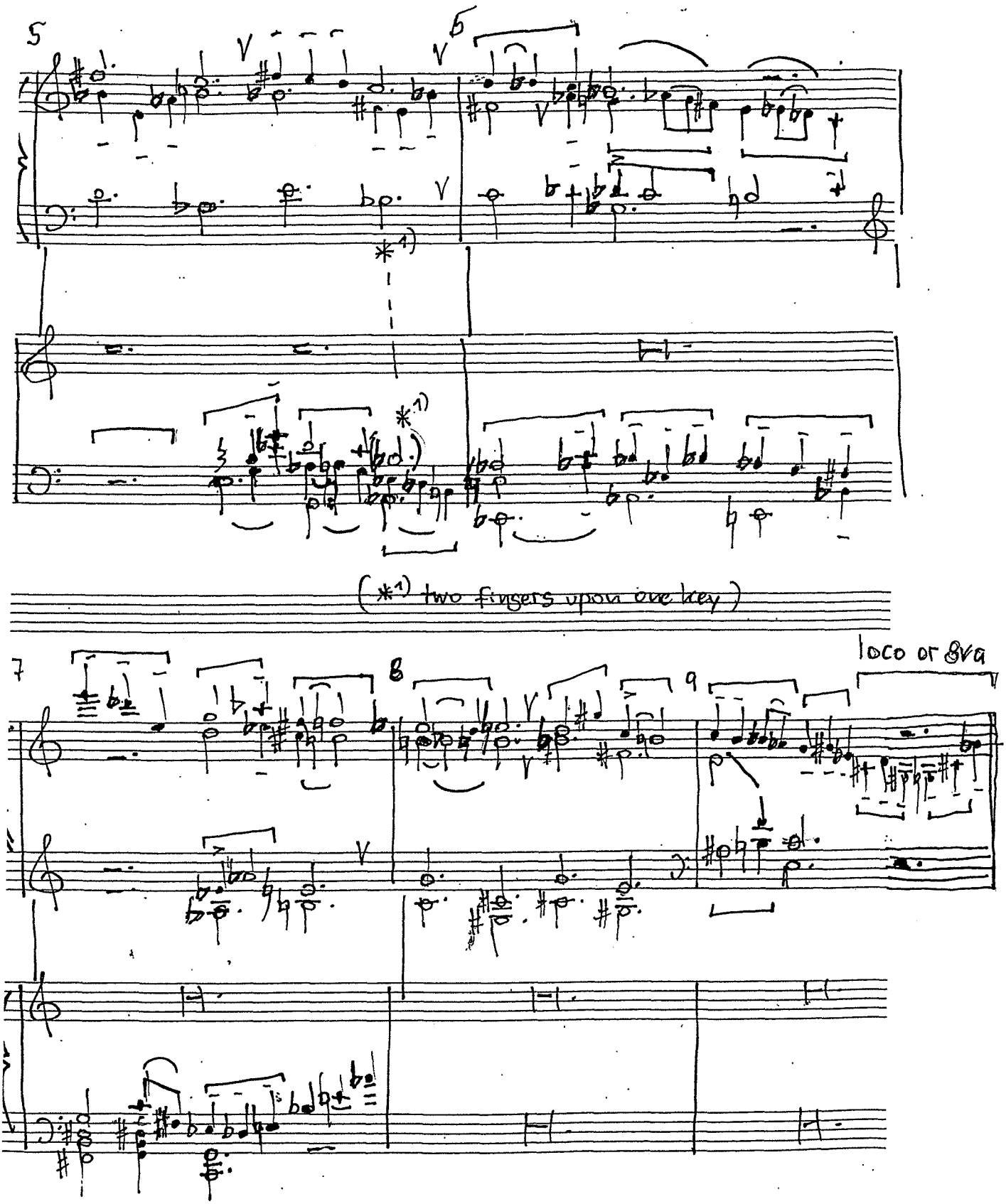
c) movement of three voices (bubbling and shrinking chords)



1) * If you want to play this example as a four part score (like the scores in 2.1) make a transcription for your instrument and visit neighbor tones in your own way!

4.3. Duo for piano four hands (9 UNITS)





Version 1	Page 1+2 (as noted)
Version 2	a) Piano I : only Page 1 (solo)
	b) Piano II : Page 1+2 (solo)
	c) Piano I / II together