

Experiment IV

Birgitta Flick

A Choose between the voices or combine them.
As always: choose between pulse and non-pulse or merge between them...

I. $E\flat$ C maj7(#11) $E\flat$ B/D# Em C maj7(#11)

II.

III.

A/C# /D $E\flat$ /C /C#

8 /F#

8

B

11

sax/b:
play around with the timbre and intonation of this pitch
as starting point for your improvising

dr: interact freely with what you hear.

p: Improvise with chords!

If pulse, on downbeats or offbeats, all voices at once or one voice
anticipated one 8th note earlier.

Chords: start with 5th intervals, only 2 voices (but that can be octave-doubled).

Slowly start adding one more voice (2nd or 7th or another 5th), then one more similar.
Then you can add 3rds and build triads and then play whatever harmonic structure
you hear and also improvise 'freely'.

all: for continuation, merge into pulse



p: when continuation, find a transition into the single-voiced b'

4
4

max. 122 bpm

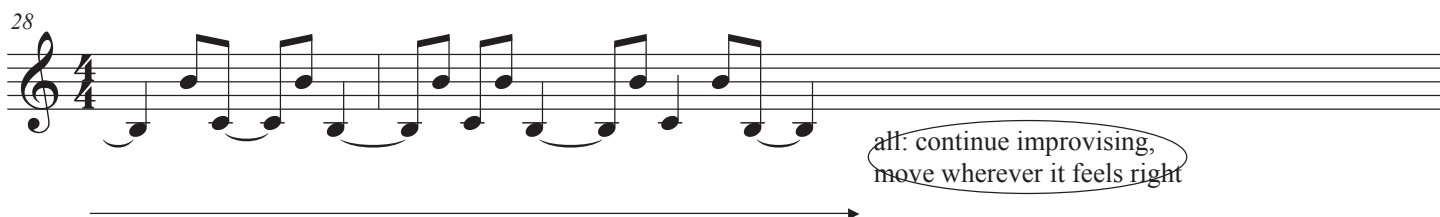


max. 122 bpm



b/dr: do whatever feels right

p: start adding voices to the b's, both below and above.
As before, play voices at the same time or you may anticipate one of the voices one eighth note.
After a while you can move into a more free accompaniment.



all: continue improvising,
move wherever it feels right