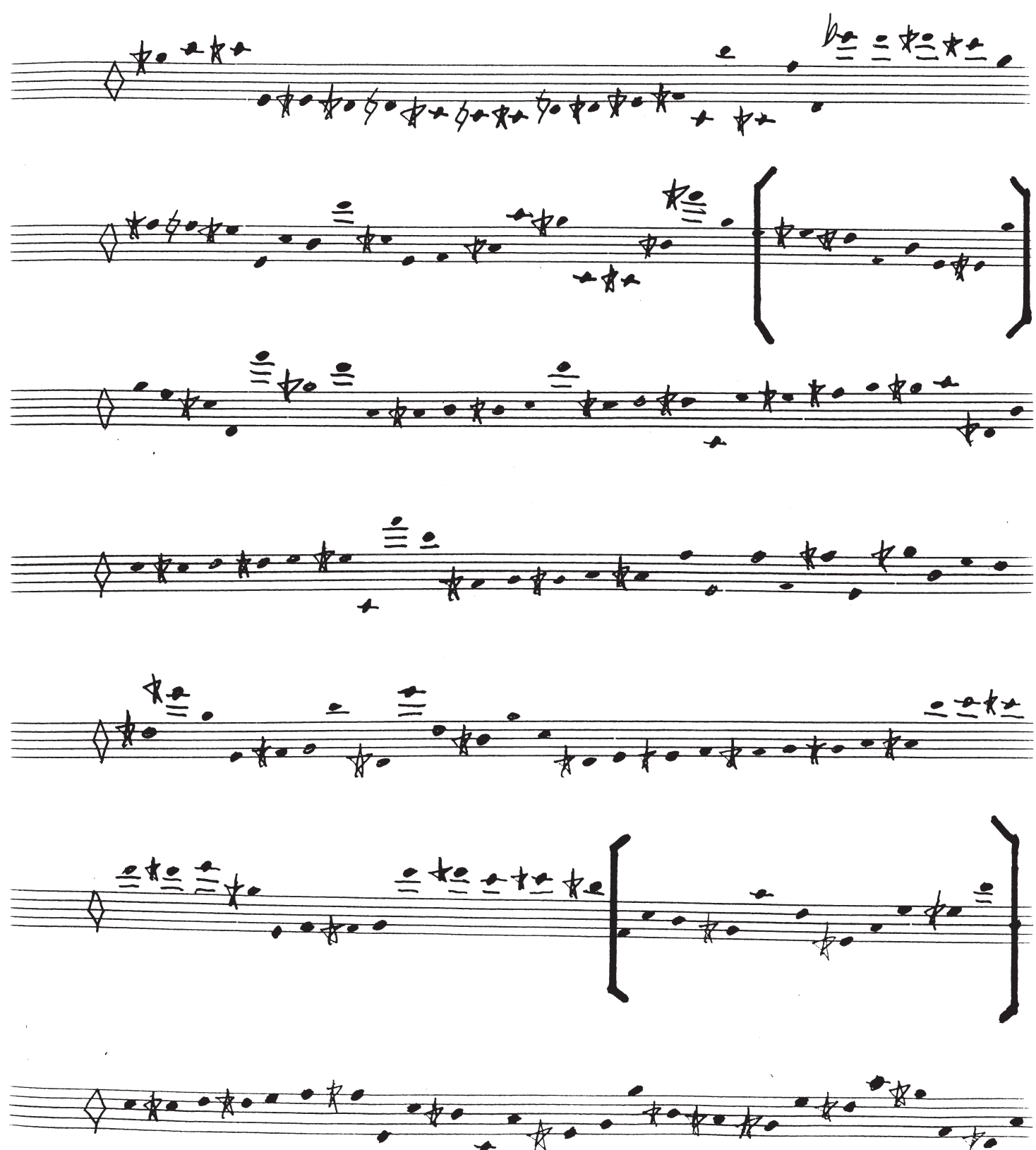
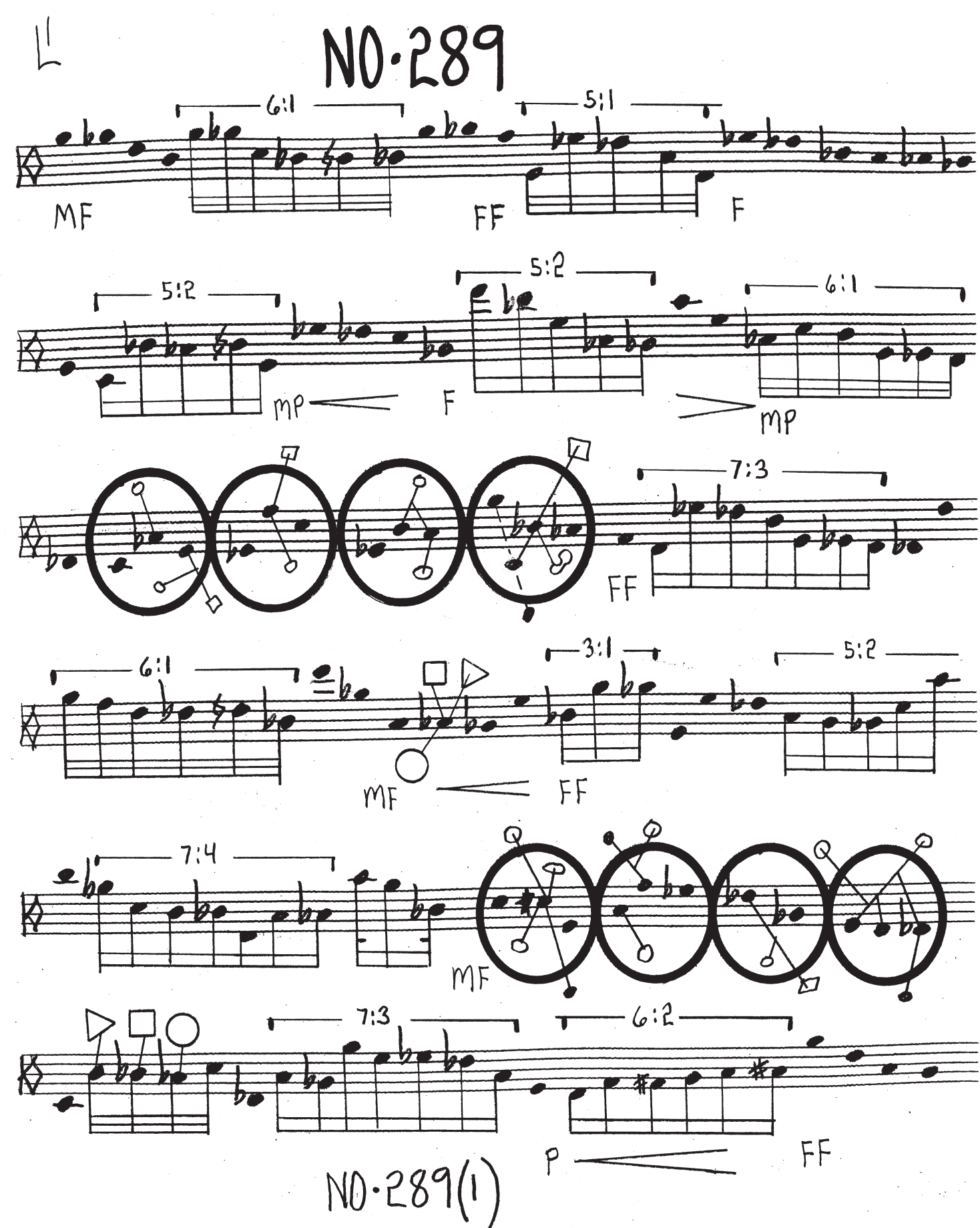


GHOST TRANCE MUSIC



Composition No. 181,
1st species GTM,
Primary Melody



Composition No. 289,
3rd Species GTM,
Primary Melody



Composition No. 289,
3rd Species GTM,
Secondary Material



**MEER INFORMATIE
OVER GHOST TRANCE MUSIC VIA**

<https://www.forum-online.be/nummers/winter-2021/een-ritueel-van-openheid-de-meta-realiteit-van-anthony-braxtons-ghost-trance-music>

GHOST TRANCE MUSIC

Handwritten musical score for NO. 246, consisting of two parts: NO. 246(1) and NO. 246(2). The score is written on ten staves, with five staves for each part. The notation includes various musical symbols such as notes, rests, and dynamic markings (MF, F, FF, P, MP). The score is divided into two main sections, each starting with a key signature change (one sharp) and a time signature change (3/4 to 2/4). The first section (NO. 246(1)) ends with a double bar line and a repeat sign. The second section (NO. 246(2)) continues the melody and includes a key signature change (two sharps) and a time signature change (2/4 to 3/4). The score is marked with various dynamics and articulations, including accents, slurs, and phrasing slurs. The tempo is marked 'Allegretto'.

Composition No. 246,
2nd species GTM,
Primary Melody

NO. 358

Handwritten musical score for No. 358, featuring three systems of music. The notation includes various time signatures (e.g., 11:2, 16:2, 5:2, 3:1, 14:2, 8:1, 3:2, 7:1, 9:1, 13:2, 7:2, 11:2, 5:2) and dynamics (F, P, MF, FFF). The music is written on a single staff with a key signature of one sharp (F#). The notation includes various note values, rests, and phrasing slurs. The first system has a repeat sign at the beginning. The second system has a repeat sign at the end. The third system has a repeat sign at the end.

Composition No. 358,
Accelerator Whip GTM,
Primary Melody

Handwritten musical score for No. 358, featuring three systems of music. The notation includes various dynamics (MF, FF, MP, P, F, K(m), K(s)) and performance markings (arrows, wavy lines, and other annotations). The score is written on three systems of staves.

System 1 (Top):

- Staff 1: MF, P, FF, MP, K(m)
- Staff 2: MF, FF, MP, K(s)
- Staff 3: P, FF, MP, K(m)

System 2 (Middle):

- Staff 1: F, FF, MP, K(m)
- Staff 2: P, MF, F, K(m)
- Staff 3: MF, P, FF, K(m)

System 3 (Bottom):

- Staff 1: F, FF, MP, K(m)
- Staff 2: P, MF, F, K(m)
- Staff 3: MF, P, FF, K(m)

NO.358

Composition No. 358,
Accelerator Whip GTM,
Secondary Material



**MEER INFORMATIE
OVER GHOST TRANCE MUSIC VIA**

<https://www.forum-online.be/nummers/winter-2021/een-ritueel-van-openheid-de-meta-realiteit-van-anthony-braxtons-ghost-trance-music>

COMPOSITION NO. 76 (FOR TRIO)

Diagram illustrating musical notation for H1 and H2 across three systems.

System 1:

- H1:** Includes notes with labels "op", "supp", "dom", and "x". Above the staff is the sequence $+1 + (2) + (3)$.
- H2:** Includes a note with label "k (s)". Above the staff is the sequence $(\Sigma) (2)$.

System 2:

- H1:** Includes a note with label "slow". Below the staff is the sequence $(2) (2) \times 3$.
- H2:** Includes a note with label "k (s)". Above the staff is the sequence $(\Sigma) (2)$.

System 3:

- H1:** Includes notes with labels "op", "supp", and "dom". Above the staff is the sequence $+3 + 2 (x) x$.
- H2:** Includes a note with label "k (s)". Above the staff is the sequence $(\Sigma) (2)$.

Below the systems, a sequence of notes is shown: $+2 + 2 + 2 + 2$.

Diagram illustrating musical notation for R1 and R2 across three systems, with additional notation on the right.

System 1:

- R1:** Includes notes with labels "op", "supp", and "dom". Above the staff is the sequence $(x) (x) (x) + 2 + (2) + (3)$.
- R2:** Includes a note with label "k (s)". Above the staff is the sequence $(2) + (3) + (3)$.

System 2:

- R1:** Includes notes with labels "op", "supp", and "dom". Above the staff is the sequence $(3) + (2) + (3)$.
- R2:** Includes a note with label "k (s)". Above the staff is the sequence $(x) (x) 2 + (4) + (2)$.

System 3:

- R1:** Includes notes with labels "op", "supp", and "dom". Above the staff is the sequence $(v) (x) (x) 3 + (2) + (3)$.
- R2:** Includes a note with label "k (s)". Above the staff is the sequence $2 + (3) + (3)$.

Below the systems, a sequence of notes is shown: $+2 - \frac{1}{2} - \frac{1}{4} + \frac{1}{3}$.

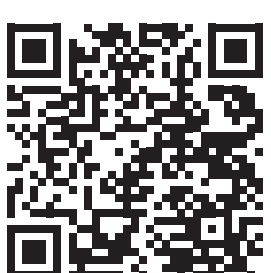
On the right side, additional notation is shown:

- A sequence of notes: $+ \frac{1}{2} + \frac{2}{3} + 1 + 2$.
- Arrows pointing to the right, labeled with $\updownarrow$ and $\updownarrow$.

COMPOSITION NO. 402, ZIM MUSIC

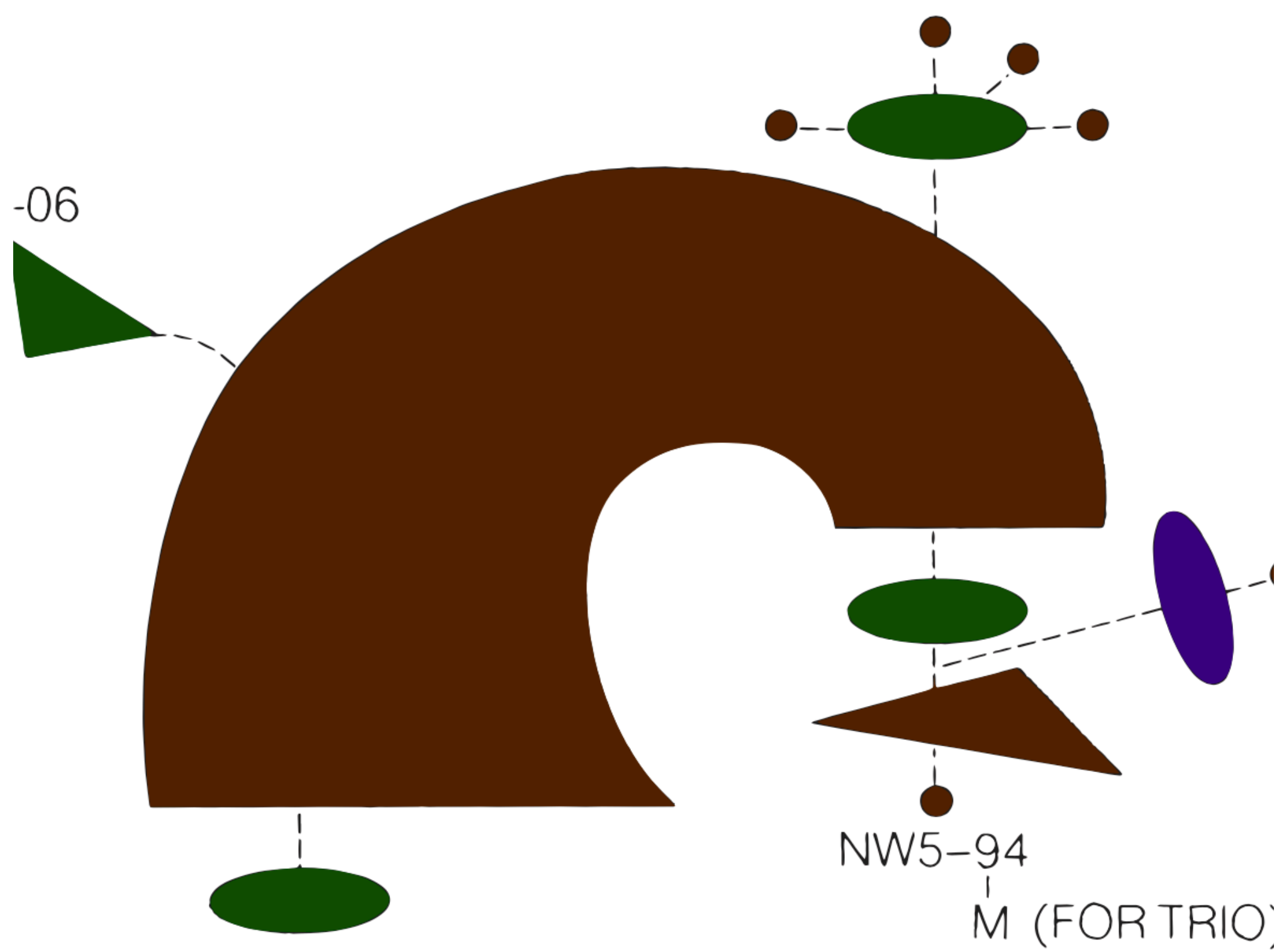
Handwritten musical score for Composition No. 402, Zim Music. The score is written on six staves labeled RD, BR, TB, HP.1, and HP.2. It features colorful, wavy lines in blue, orange, red, and green, along with various musical notations including arrows, dots, and symbols. Four downward arrows are positioned above the first four staves.

Handwritten musical score for Composition No. 409 (Zim), Live at Firehouse 12, April 29, 2017. The score is written on six staves labeled RD, BR, TB, HP.1, and HP.2. It features colorful, wavy lines in purple, blue, orange, and red, along with various musical notations including arrows, dots, and symbols. The score includes dynamic markings such as FF, MF, and P, and time signatures like 5:2, 3:1, 7:2, and 3:2. A bracket labeled +3 is above the first two staves, and a bracket labeled +3 is above the third staff. A bracket labeled 2H1 is above the fourth staff. A bracket labeled 14 is above the fifth staff.

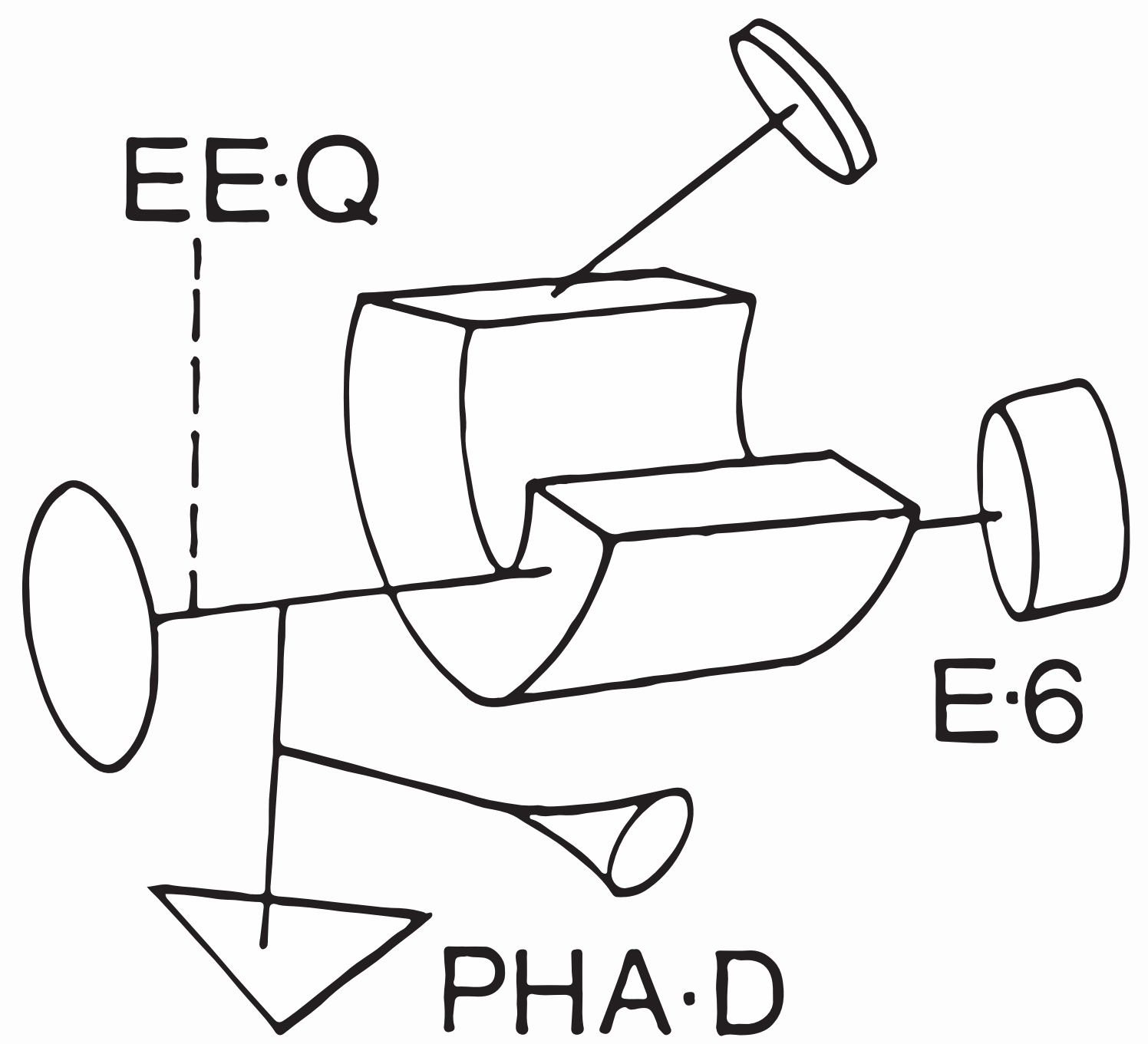


LIVE UITVOERING COMPOSITION NO. 409 (ZIM),
LIVE AT FIREHOUSE 12, APRIL 29, 2017 VIA

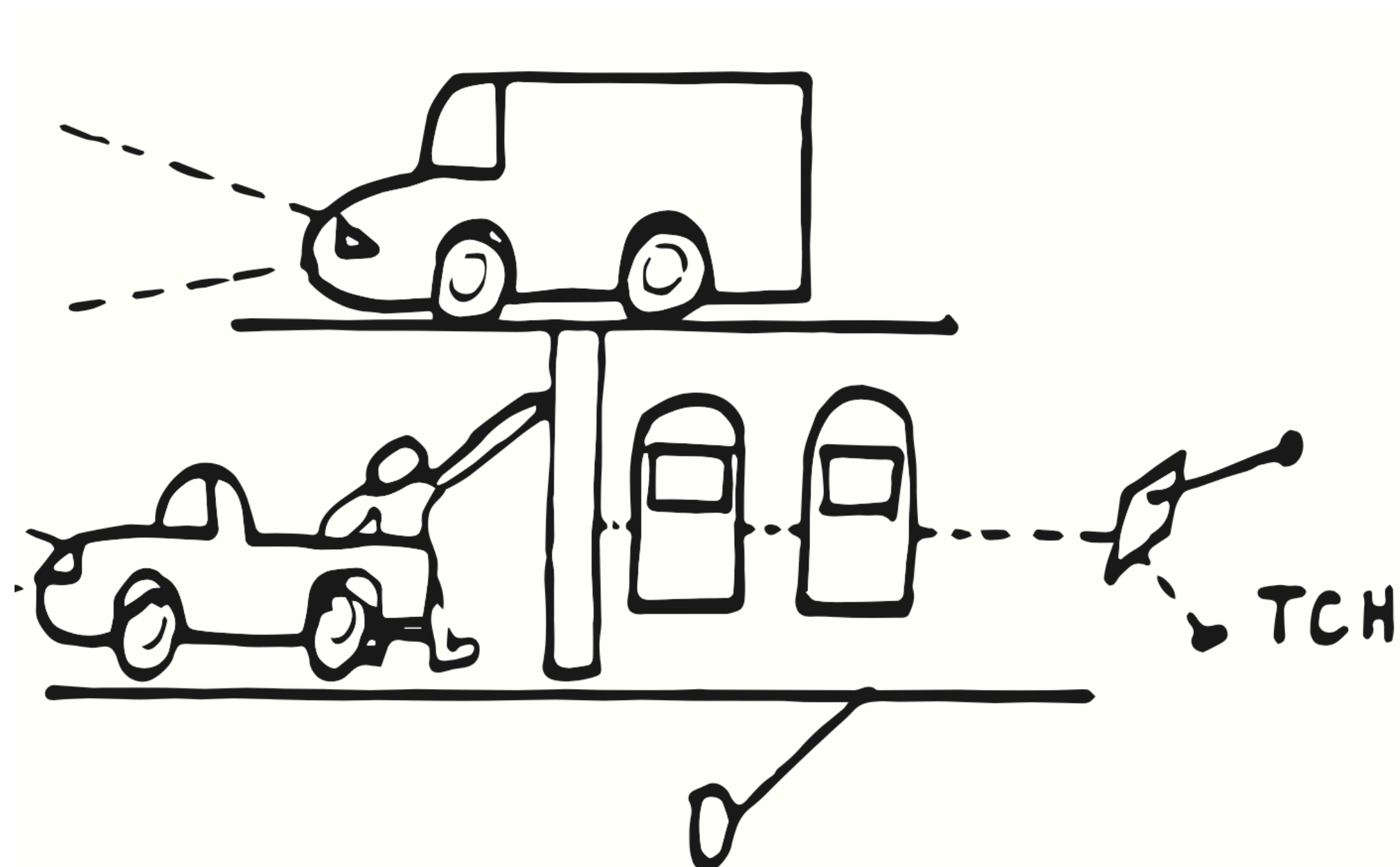
<https://www.youtube.com/watch?v=KYgmnZQJK6w&t=634s>



COMPOSITION NO. 76



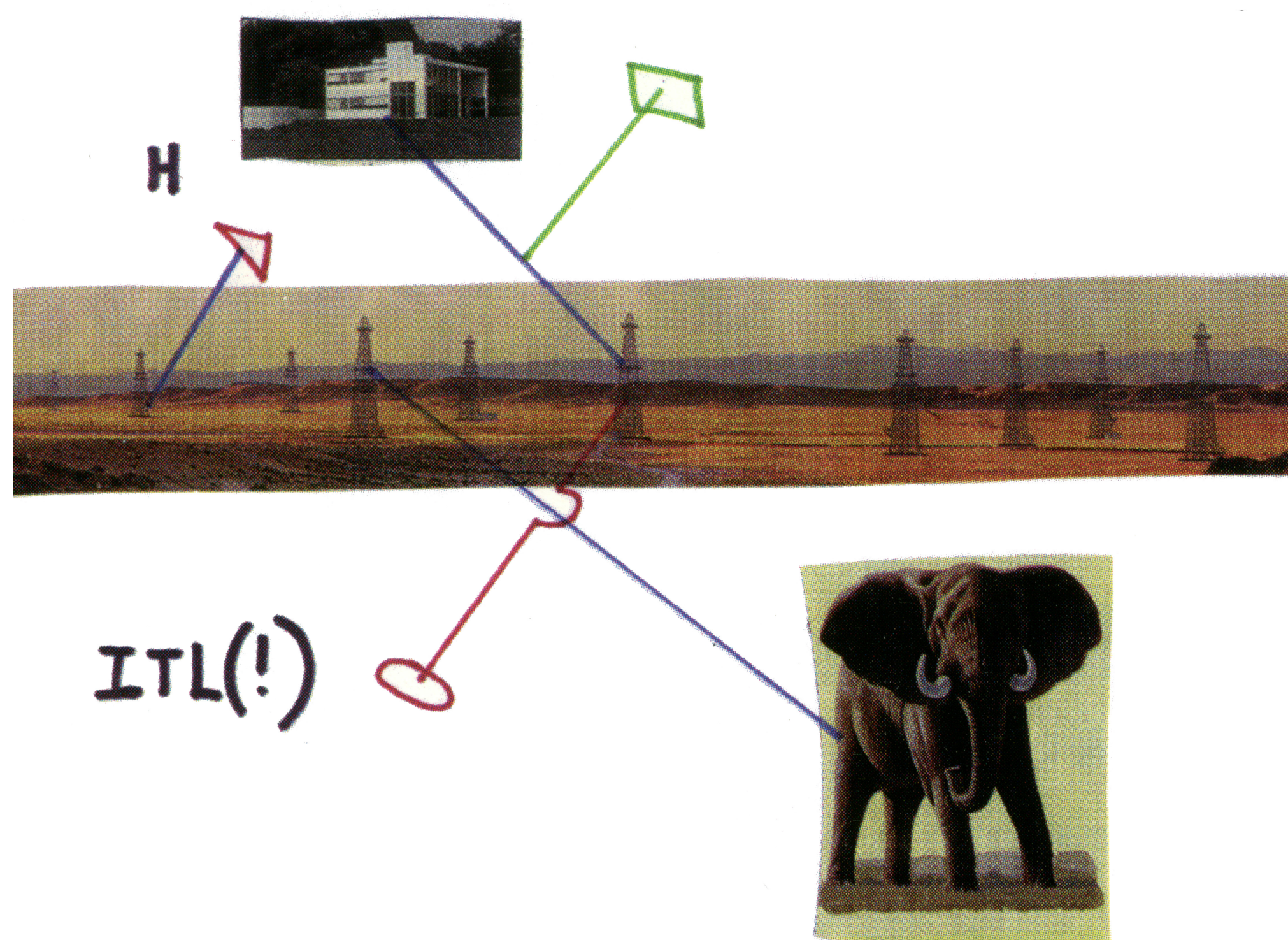
COMPOSITION NO. 96



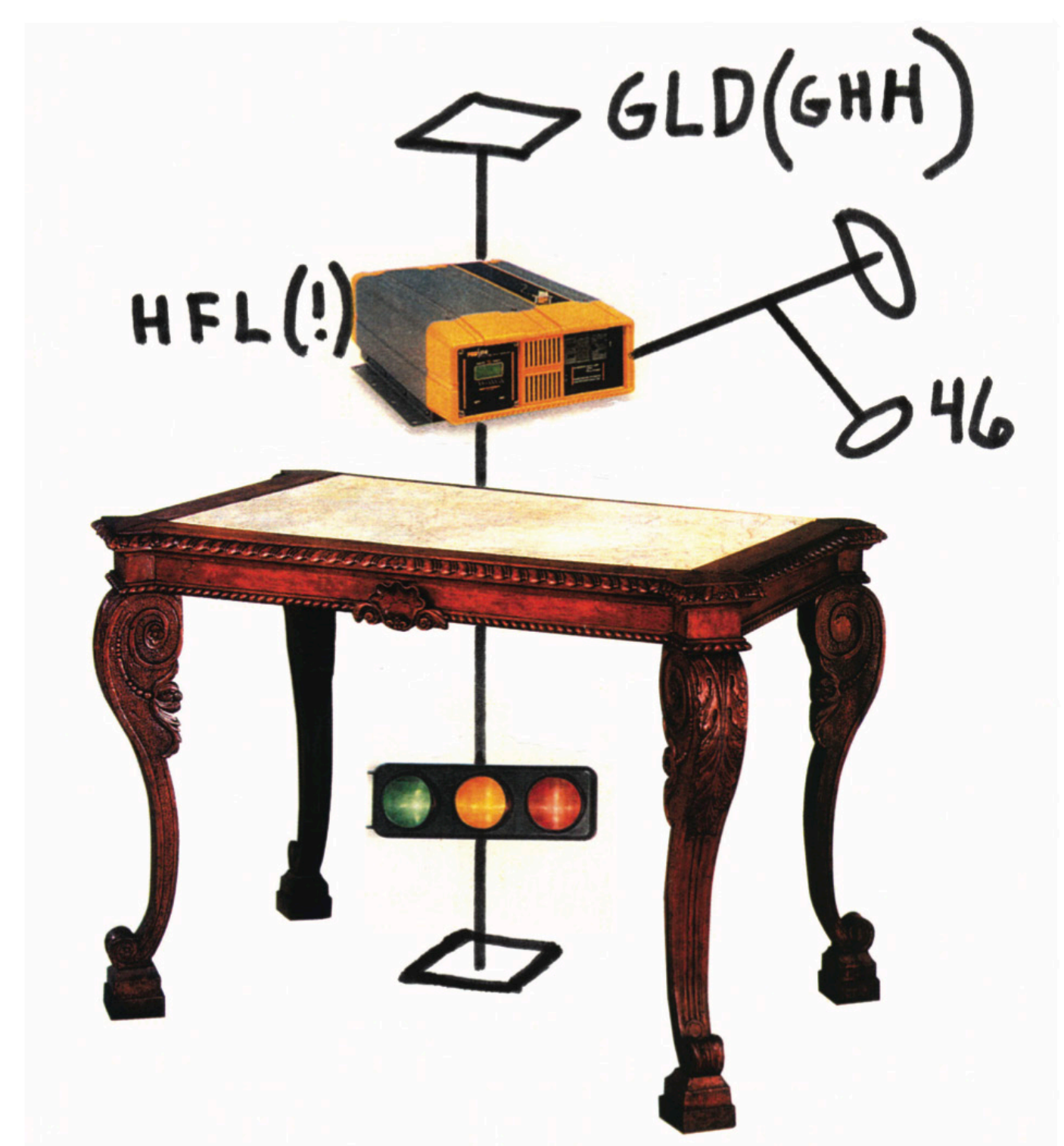
COMPOSITION NO. 131



COMPOSITION NO. 136



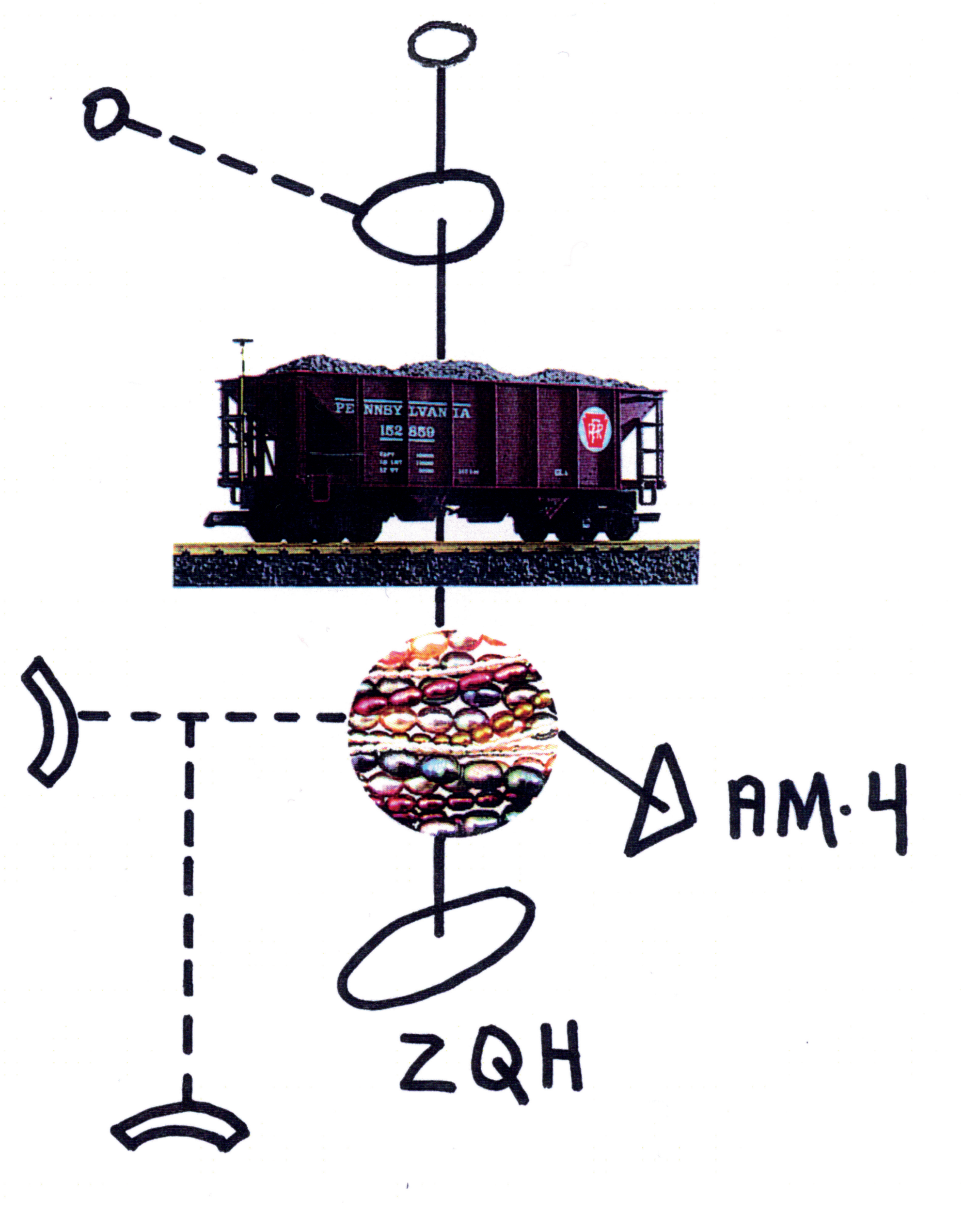
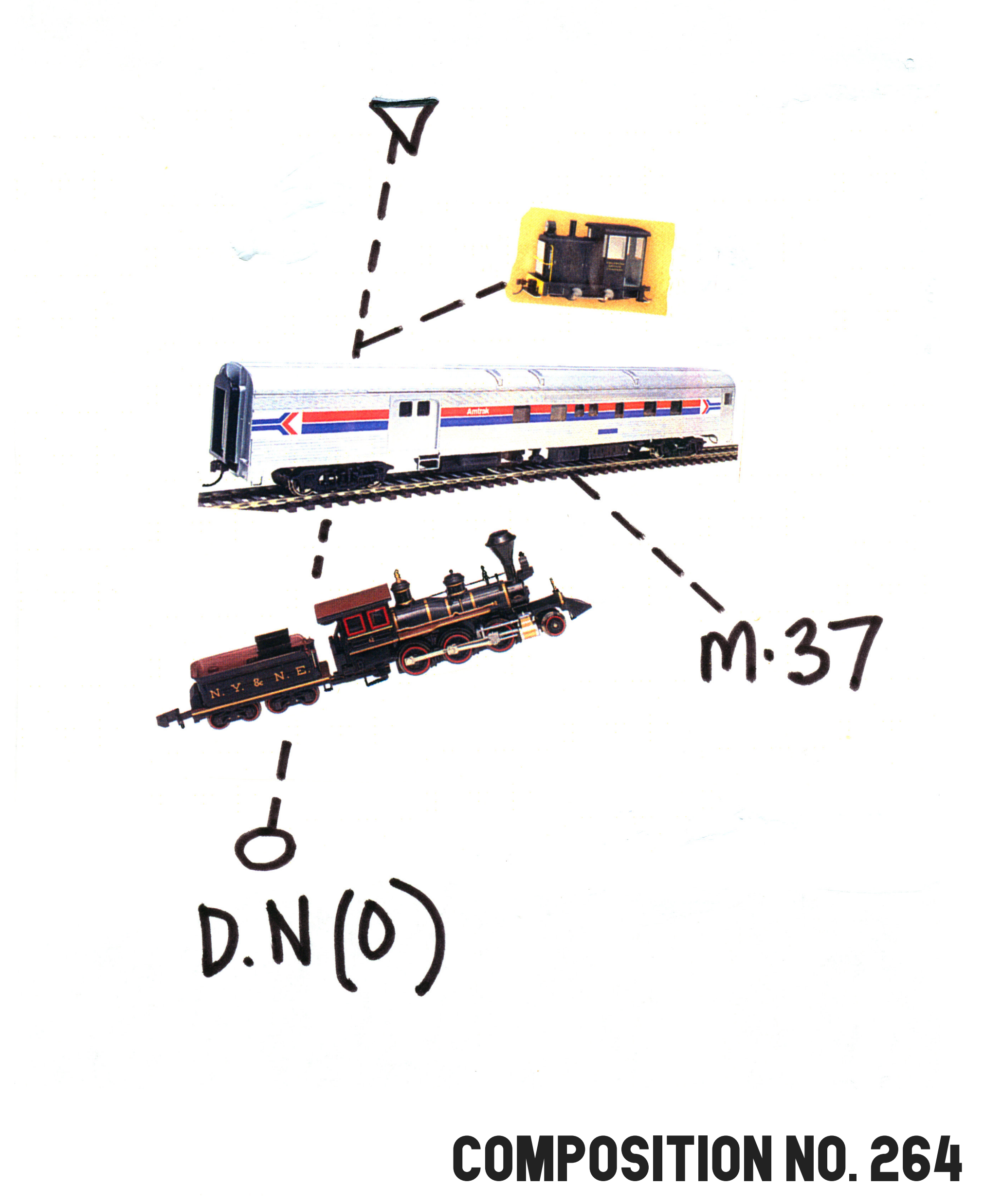
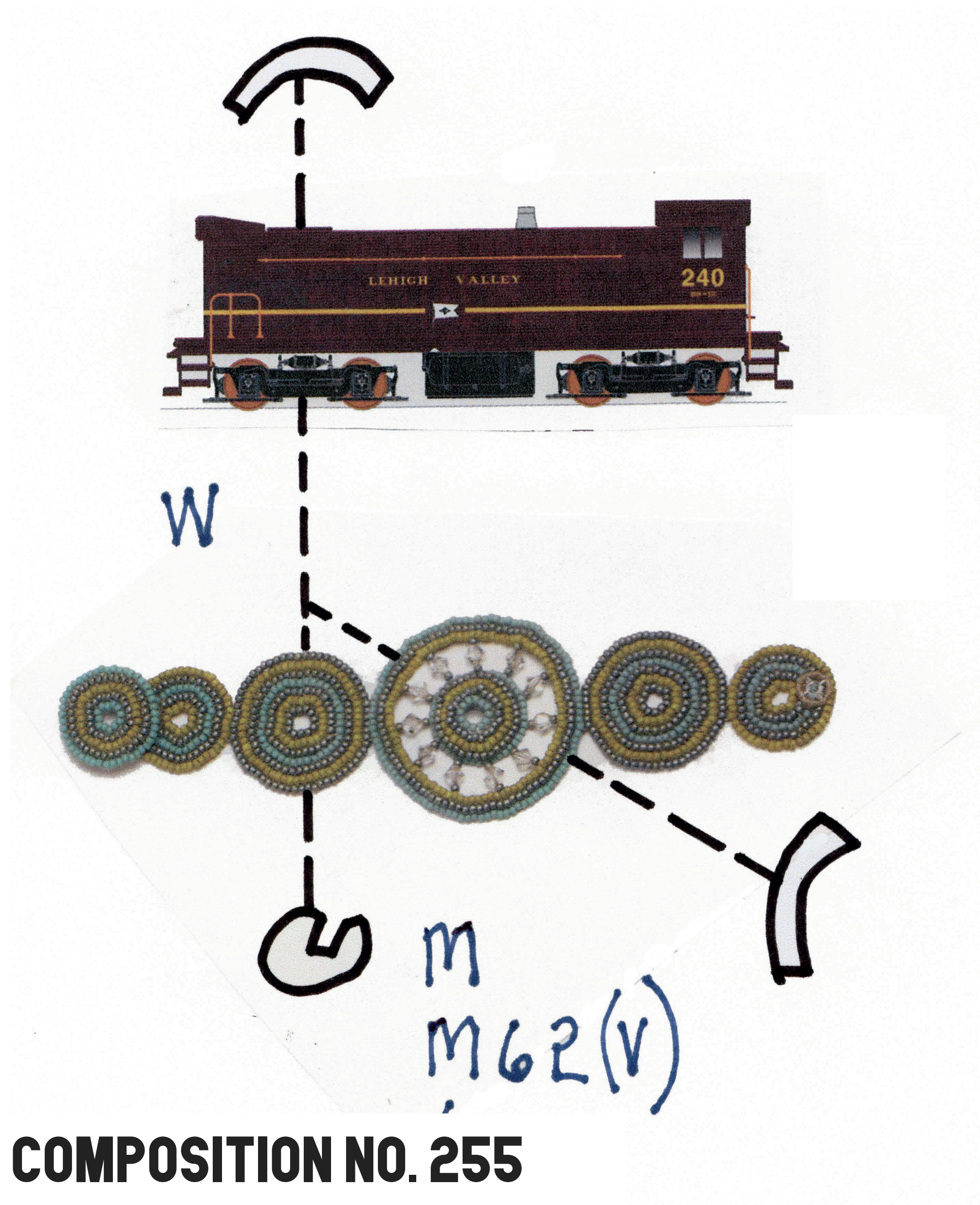
COMPOSITION NO. 193



COMPOSITION NO. 221

“Ik gebruik visuele codes voor mijn compositietitels, zoals zoveel andere voorbeelden uit de wereldcultuur. De Codex Borgia van de Azteken, de Egyptische hiërogliefen, de Mahabharata in India, de iconografie van de rotsschilderingen van de San in Zuid-Afrika, de zandtekeningen van Navajo's of de bufferhuidverhalen van de inheems-Amerikaanse stammen van de Great Plains. Maar deze codes zijn geen statische gegevens, veeleer werken in uitvoering die in mijn systeem het getal 3 als uitgangspunt hebben. Het getal 3 staat hier voor cognitieve-onbekende-intuïtieve of compositie-improvisatie-ritueel/ceremonieel of vierkant-cirkel-driehoek.”

ANTHONY BRAXTON IN EEN INTERVIEW MET HUGO DE CRAEN (1 DECEMBER 2000, PROGRAMMABOEKJE DE SINGEL)



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