

Basel, june 27th 2019

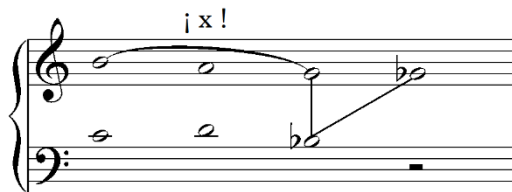
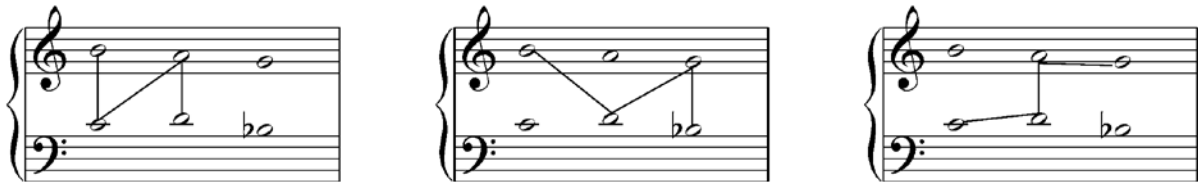
Tomás Cabado
species of basel

for any amount of musicians

Some melodies or counterpoints (from now on, referred to as ‘incises’).

Forming sets of pitches

Select four contiguous pitches, starting from the beginning of an incise, which can be displaced in one or both staves. This will be the starting material. Musicians should be able to connect all four notes with one line without jumping over any position in the continuity of the melody.



-- avoid: the second position of the incise is not involved in the set of four notes, so the set is “broken”.

In each incise, there are some holes or spaces between certain notes in each staff. Notes separated by these spaces can't be connected directly: it's necessary to involve the note from the other staff that's right above or below the space.



For moving from the starting material to the next, musicians should select a new set of four pitches in the same way as before, but involving at least one new pitch, without going back to a pitch that has been left behind in the left-to-right reading.



Left example is OK: set n° 2 shares D and G with set n° 1 and adds Bb and Gb.

Right example is to be avoided: set n° 2 shares B and D with set n° 1, adds Bb (ok) and C (avoid); this last note pertains to a position already passed by the set n° 1.

Using the materials

Stay with a set for a while. Play loose notes (short or long), little melodies, dyads, chords, brief counterpoints. Let ring or leave space (silence) after each gesture. If the instrument is polyphonic, some simultaneous notes can keep ringing whilst others shut off.

Percussion: use sounds with at least a bit of pitch content for each note. Combination of timbres is encouraged, also for non-percussionists.

Notes of the set *can be played in any order*, which can change in each gesture. Not every note of the set must be played every time.

While playing a set of pitches, at least two pitches must stay in their original octave (as written), one can be transposed by octaves upwards and the other, downwards. These transpositions can happen in the middle of the usage of a set, and keep like that until the next set.

In an ensemble situation, every musician plays the same incise at the same time. The election of the sets is a decision of each musician.

Playing only one incise already constitutes a version of the piece. It's possible to play many or all incisives. It's possible to start from any of them and then continue with the following.

Possibilities and ending

If the intention of the players is to explode many possibilities of combination for the formation of sets under these rules, the piece should be (very) long, staying a lot of time in one set.

If the intention is to play short pieces, with few gestures within each set, then: make simple decisions, try beautiful melodies, do precise declarations, leave space.

When a musician gets to the end of an incise, she keeps silent. When the last musician gets to the end, the incise ends. There, the piece might end, or the next incise might follow.

In any case: don't rush.

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System 1: Treble clef (top staff) and Bass clef (bottom staff). Treble notes: G4, A4, B4, Bb4, C5, Bb4, A4, G4. Bass notes: G3, A3, Bb3, Bb3, A3, G3, F#3.

2

System 2: Treble clef (top staff) and Bass clef (bottom staff). Treble notes: G4, A4, B4, B#4, C5, B#4. Bass notes: Bb3, A3, Bb3, B#3, B#3, B#3, B#3.

3

System 3: Treble clef (top staff) and Bass clef (bottom staff). Treble notes: G4, B#4, A4, Bb4, Bb4, Bb4, A4, G4. Bass notes: B#3, B#3, Bb3, G3, Bb3, G3.

4

System 4: Treble clef (top staff) and Bass clef (bottom staff). Treble notes: Bb4, Bb4, A4, G4, G4, B#4, B#4. Bass notes: G3, Bb3, Bb3, B#3, A3, B#3.

5

System 5: Treble clef (top staff) and Bass clef (bottom staff). Treble notes: G4, A4, Bb4, B#4, Bb4, Bb4. Bass notes: G3, B#3, Bb3, B#3, B#3, B#3, G3.

6

System 6: Treble clef (top staff) and Bass clef (bottom staff). Treble notes: G4, A4, B4, B#4, A4. Bass notes: Bb3, Bb3, G3, Bb3, G3.