



Songs of Samia

DOES SHE SEARCH OR WANDER?

→ LADY J PRDD. FEAT: ALEX LEPANTO !!!
VIOLET HÉBERT
ETHAN COHN

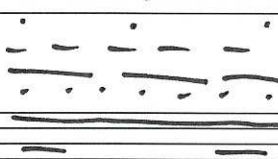
§ DECEMBER 6 • 9 PM • CAFE RESONANCE (5175A PARK AVE)

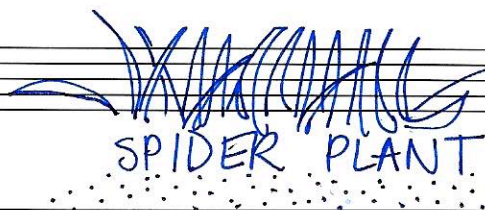
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The IDEA?

J

GENERALLY...

- if you are not playing a line; create the environment
- LEAVE SPACE GODDAMN
I mean, think about balance of density:

- a thought: solo vs instrumentation vs making a story vs. making a place
(a space becomes a place when you put your ideas into it)
- MELODY >>>
 - chords are to support, NOT to be soloed on.
 - play, fragment, fractals
- be poetic (will I say words??)
- I LOVE

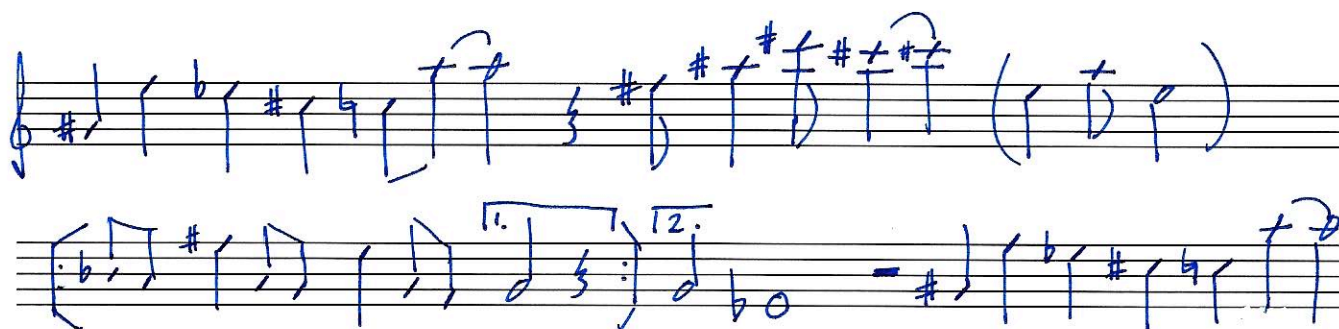


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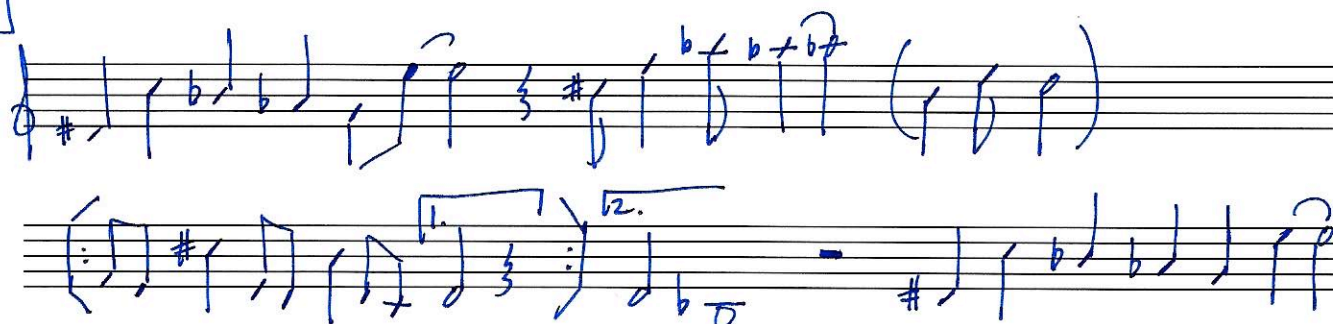
C



B



E^b



2 PEOPLE AT A TIME ON MELODY; OTHERS CREATE SOIL TEXTURE ENVIRONMENT

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OAK THING

Handwritten musical notation for three staves, labeled ①, ②, and ③. The notation includes various musical symbols such as notes, rests, and accidentals (sharps, flats, naturals).

ADDITIVE - START W ① OVER A PEDAL, SUPER QUIET

GET LOUDER, ADD VOICES ②, ③ (GROWING - A CLICHÉ)

GENERAL UNDERCURRENT IS À LA LONELY WOMAN

buttons: (THE GAME)

(proximity experiment)
in 3 parts

J

1 - CLOSE; (BUT NO CIGAR)

[ON CUE] - SOLI TUTTI?

2 - EYES CLOSED → 2 OF YOU TRY TO LAND ON THE SAME NOTE.

THE GAME

- WHEN YOU DO: ~~OPEN~~ ^{LOOK AT EACH OTHER} "REGISTER" FOR LATER. 3X.
- LATER: IMPROV W 3 REGISTERED NOTES. TOGETHER TIMES.
- TRANSITION CUE: Timbral distortion

BAND
CREATES
GAME
ENVIRONMENT

3 → "CHOKALE" : Harmonize at will.

- repeat X times; each one faster than the last
- CLOSER THAN CIGARS HOW ABOUT THAT

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FIXER UPPER CUT

J

ORIGINAL INTENT: A song that's just a breakdown.
I am not sure if it still is, but it can be.

DRUMS: ♯, CRASH ON DOWNBEATS

BASS: • pick one texture for 3 and one for 4
eg linear 3, angular 4

• SORT OF IN D MINOR

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B^b, E^b

5

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SHEEPSTAKES MAPLE

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IDEA - TAKE TURNS WRITING A MELODY
ON TOP + JUMP IN IF YOU HEAR
MINE.

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8 BARS BEFORE BED

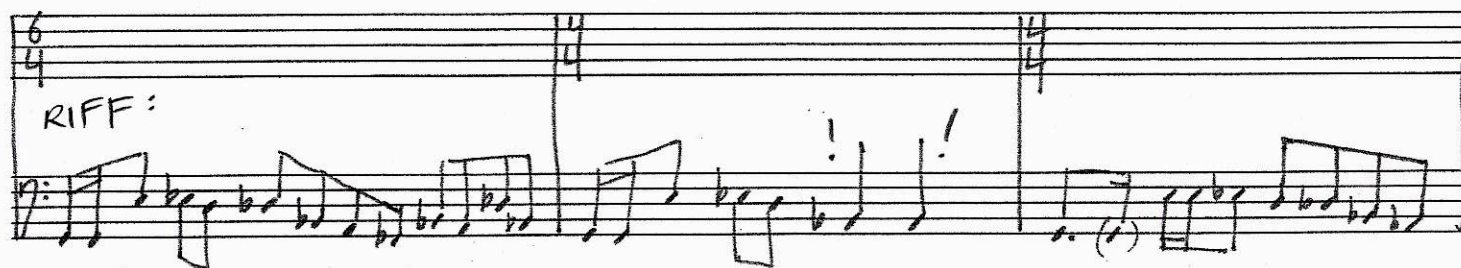
Handwritten musical notation for system 1, labeled with a circled 'C' in a box. The notation is on two staves. The first staff contains notes with accidentals and a key signature change to one sharp (F#). The second staff contains notes with accidentals and a key signature change to two sharps (F# and C#). Chord symbols are written above the notes: C^b, D^o, B^bΔ^{#11}, B^{-b}, G, D⁻, GΔ^{#11}, and DΔ.

Handwritten musical notation for system 2, labeled with a circled 'B^b' in a box. The notation is on two staves. The first staff contains notes with accidentals and a key signature change to one sharp (F#). The second staff contains notes with accidentals and a key signature change to two sharps (F# and C#). Chord symbols are written above the notes: D^b, E^o, CΔ^{#11}, C^{#-b}, A, E⁻, AΔ^{#11}, and EΔ.

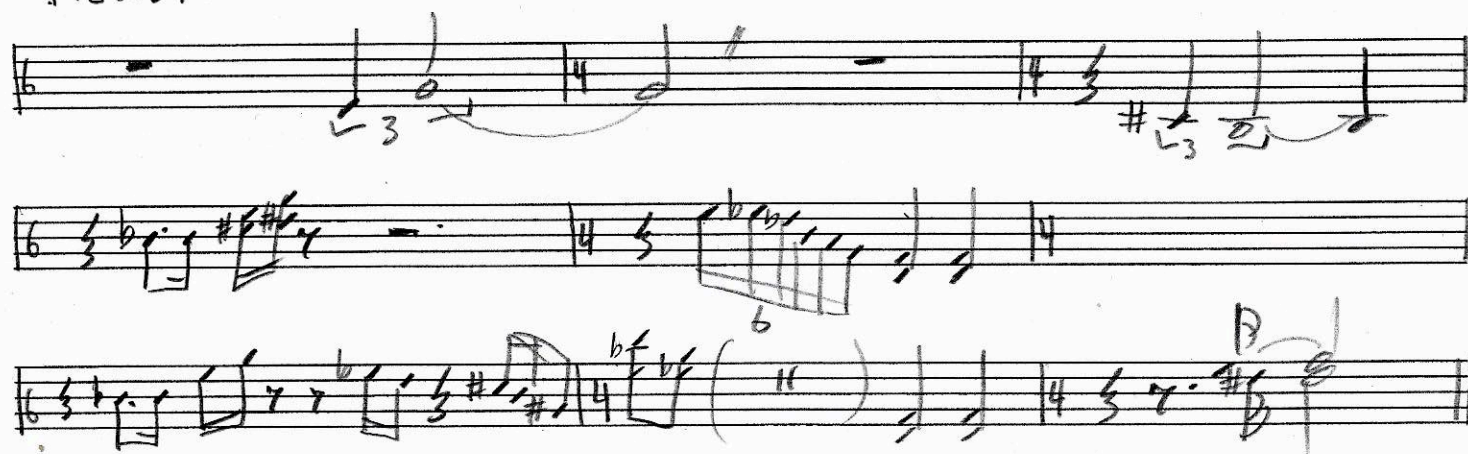
Handwritten musical notation for system 3, labeled with a circled 'E^b' in a box. The notation is on two staves. The first staff contains notes with accidentals and a key signature change to one sharp (F#). The second staff contains notes with accidentals and a key signature change to two sharps (F# and C#). Chord symbols are written above the notes: A^b, B^o, GΔ^{#11}, G^{#-b}, E, B⁻, EΔ^{#11}, and BΔ.

SOUPY

J



MELODY:



this soup is real and tangy but brothy

nourishes w both meat, barley, & carrot
tomato?

[OPEN SOLO FEEL FREE TO SPILL THE SOUP

→ + POUR A NEW
BOWL.

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SOUPY → melody for B^b

J



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FERNS ARE FRIENDS, NOT FOOD

J

INTRO: anyone can start (qui veut?)

A

loosely

in fragments, fractals

TRANSITION: sax plays bass
riff (different subdivision)

B

permutations of

Fin:

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YOUR TURN

(waltz for POTATO, the cat)

J

C

C+ C^b C+ C^b F^A/_C F^b/_C B^b#11

C+ C^b F^b/_C A^b#11 A- D^bΔ C+ C^b

[VAMP?]

B^b

D+ D^b D+ D^b G^A/_D G^b/_D C[#]#11

D+ D^b G^b/_D B^b#11 B- E^bΔ D+ D^b

[VAMP??]

E^b

A+ A^b A+ A^b D^A/_A D^b/_A A^b#11

A+ A^b D^b/_A F[#]11 F[#] B^bΔ A+ A^b

[VAMP?]

- BEGIN TO AN APPROXIMATE WALTZ → → TURN INTO VAMP

CONCEPT: - Take turns (no shit) to melody - improv around
vamp can cue melody just by starting it

→ as many times as you want. - Band supports the story they're telling

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Imprimé sur du papier recyclé

DIOTIMA

→ INTRO MATERIAL.
EXTENDED STASIS

p

f

mp

p

OUTRO: - FADE OUT ON C PEDAL
OR
- BRING BACK INTRO; START AGAIN.

**BASS* PART IS
ALL QUARTER NOTES,
THIS JUST SHOWS ACCENT PATTERN

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