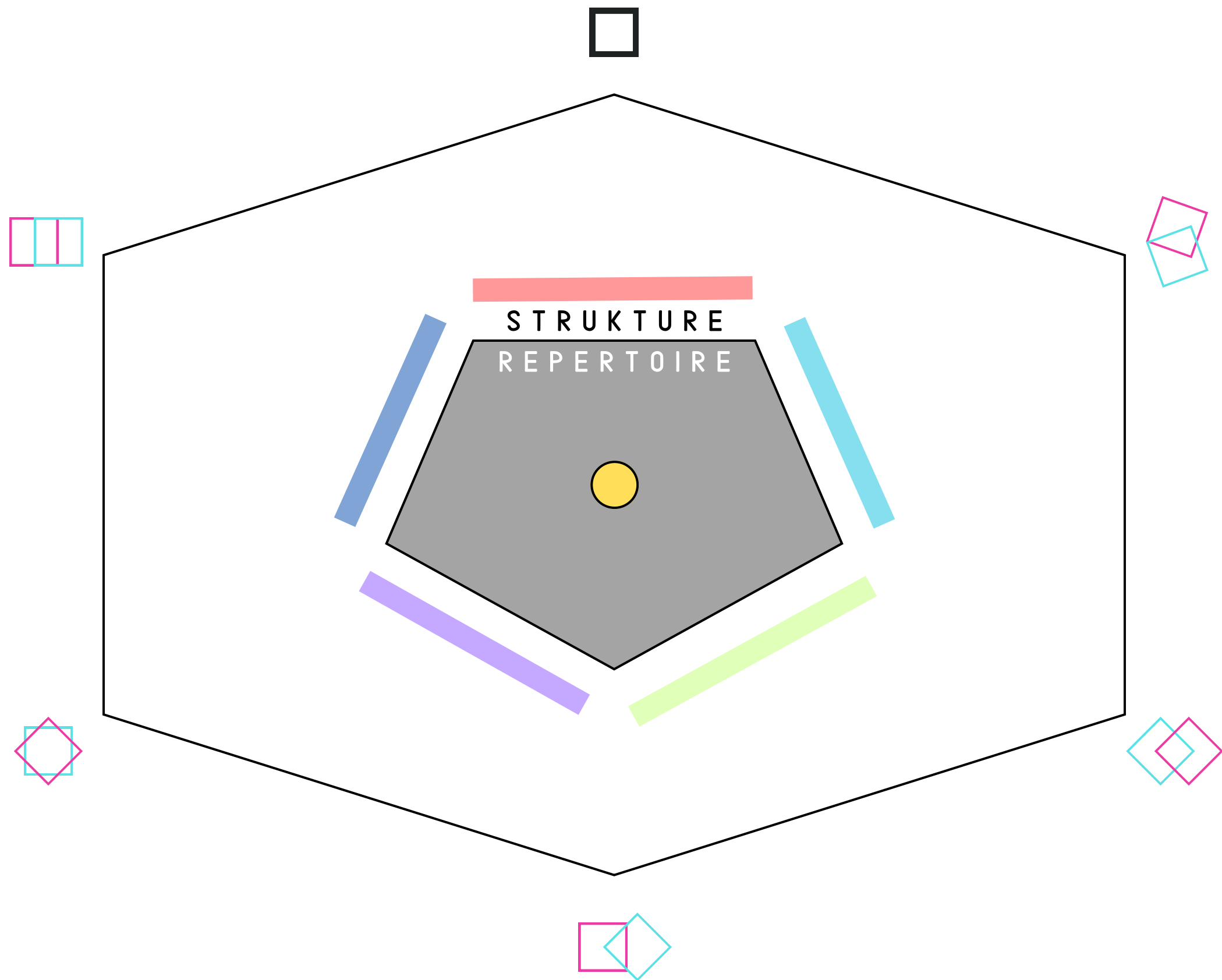




KONCEPT I

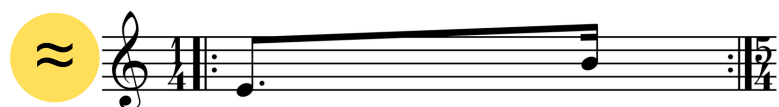
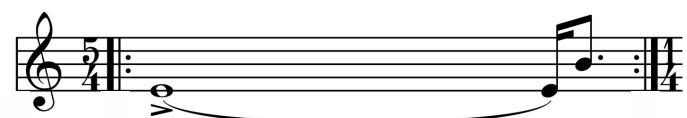
ONE RHYTHM EMBODIED AS A
REFERENCE RHYTHM TO
APPROXIMATE 1, 2, 3, 4, 5 AND 6
OVER 5 IN ONE CLAVE



SIX IN ONE IN FIVE

MELODIC CELS IN KONCEPT I

ONE OVER FIVE



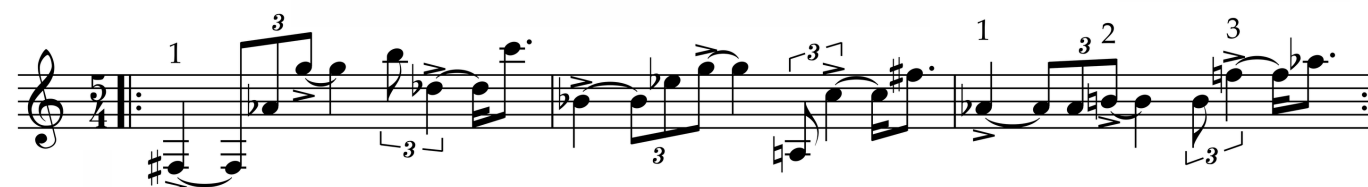
TWO OVER FIVE



THREE OVER FIVE



THREE OVER FIVE (EX 2)



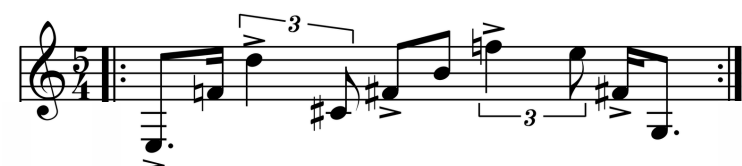
FOUR OVER FIVE



SIX OVER FIVE



FIVE OVER FIVE!



ALL RHYTHMS ARE MADE TO FIT
IN THE REFERENCE RHYTHM TO
APPROXIMATE 1, 2, 3, 4, 5 AND 6
OVER 5 IN ONE CLAVE

DIMENSION I

PORTAL

DIMENSION II

DIMENSION I

PORTAL

DIMENSION II

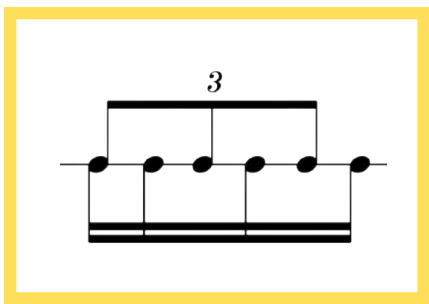
DIMENSION I

PORTAL

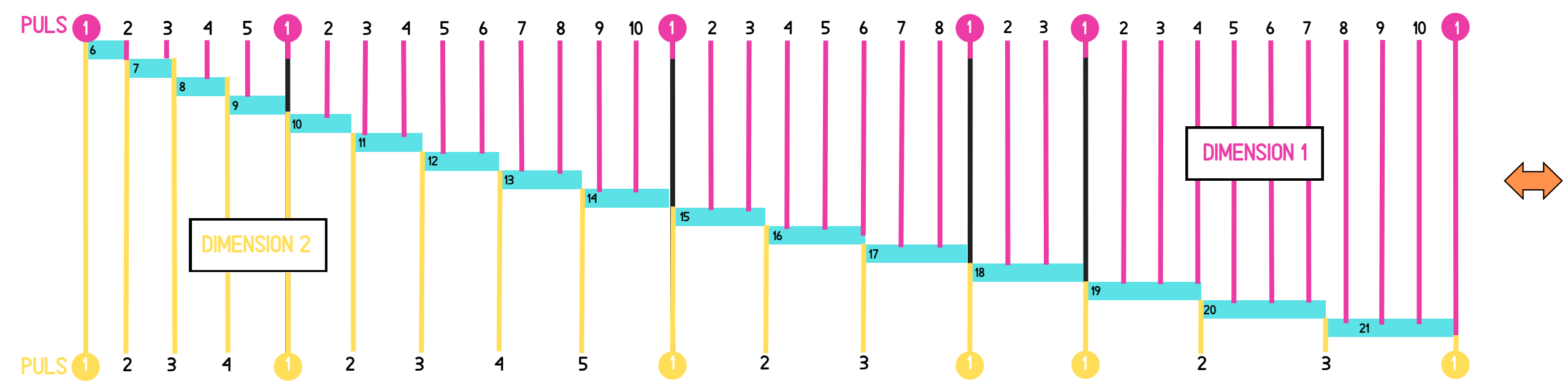
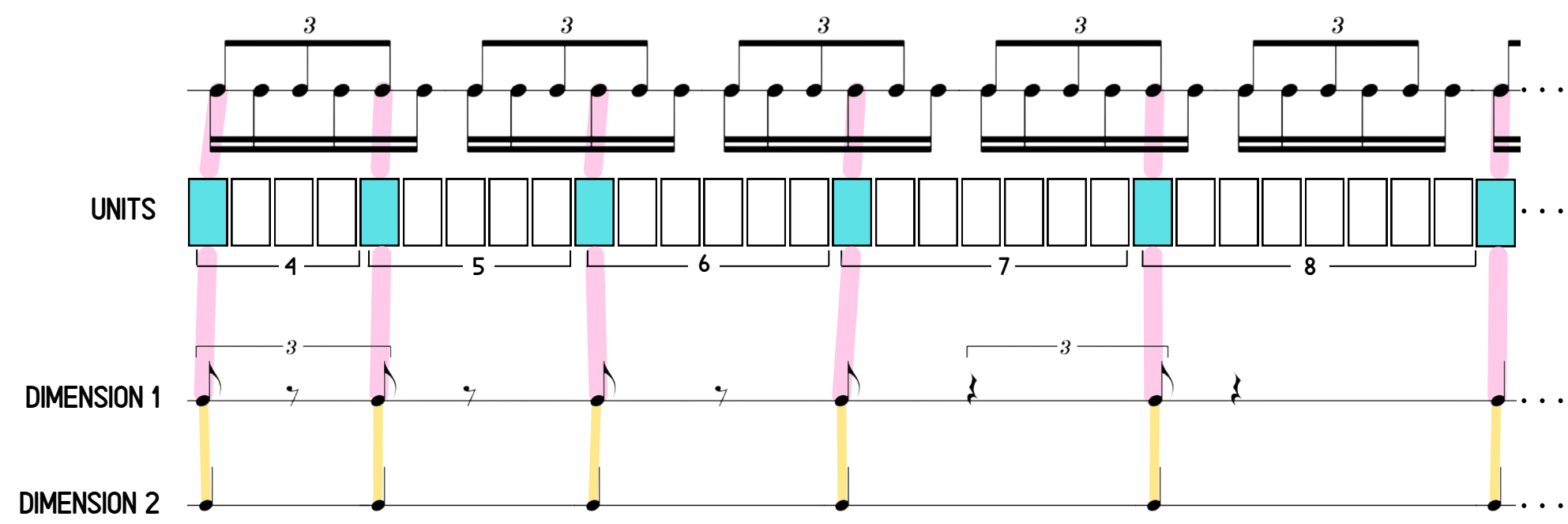
DIMENSION II

KONCEPT II

RESOLUTION



RESOLUTION KONCEPT TO
CREATE ANOTHER PULSE
SENSATION IN A NATIVE PULSE..
NUMBER OF UNITS DICTATES THE
LENGTH OF THE 'OTHER' PULSE.



R I T A R D A N D O / A C C E L E R A N D O

KONCEPT II

EX I : 36 BEAT CYCLE – 3 DIMENSIONAL

16 BEAT RITARDANDO / ACCELERANDO

DIMENSION II

PORTAL

DIMENSION I

PORTAL

DIMENSION III

DIMENSION II

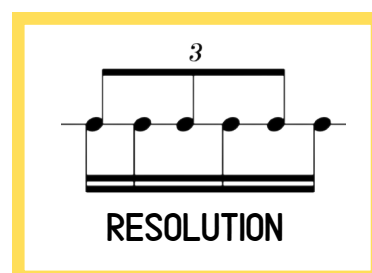
PORTAL

DIMENSION I

PORTAL

DIMENSION III

DIMENSION I IS THE TIME KEEPER
IN A STEADY PULSE CREATING
THE PORTAL TO PERCEIVE A
FIXED RITARDANDO AND
ACCELERANDO SIMULTANOUSLY.



UNIT VALUE ROW **DIMENSION III** (PORTAL) : 6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21



UNIT VALUE ROW **DIMENSION II** (PORTAL) : 21-20-19-18-17-16-15-14-13-12-11-10-9-8-7-6



DIMENSION I : PORTALS SUPERIMPOSED

KONCEPT II

EX II : 26 BEAT CYCLE – 3 DIMENSIONAL

13 BEAT RITARDANDO / ACCELERANDO

DIMENSION II

PORTAL

DIMENSION I

PORTAL

DIMENSION III

DIMENSION II

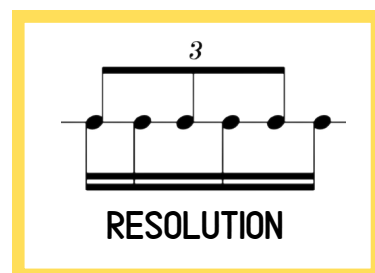
PORTAL

DIMENSION I

PORTAL

DIMENSION III

DIMENSION I IS THE TIME KEEPER
IN A STEADY PULSE CREATING
THE PORTAL TO PERCEIVE A
FIXED RITARDANDO AND
ACCELERANDO SIMULTANIOUSLY.



UNIT VALUE ROW **DIMENSION III** (PORTAL) : 6-7-8-9-10-11-12-13-14-15-16-17-18



UNIT VALUE ROW **DIMENSION II** (PORTAL) : 18-17-16-15-14-13-12-11-10-9-8-7-6



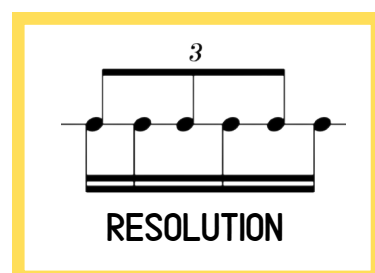
DIMENSION I : PORTALS SUPERIMPOSED

KONCEPT II

EX III : 23 BEAT CYCLE – 3 DIMENSIONAL

12 BEAT RITARDANDO / ACCELERANDO

DIMENSION I IS THE TIME KEEPER
IN A STEADY PULSE CREATING
THE PORTAL TO PERCIEVE A
FIXED RITARDANDO AND
ACCELERANDO SIMULTANIOUSLY.



UNIT VALUE ROW **DIMENSION III (PORTAL)** : 6-7-8-9-10-11-12-13-14-15-16-17

UNIT VALUE ROW **DIMENSION II (PORTAL)** : 17-16-15-14-13-12-11-10-9-8-7-6

DIMENSION I : PORTALS SUPERIMPOSED

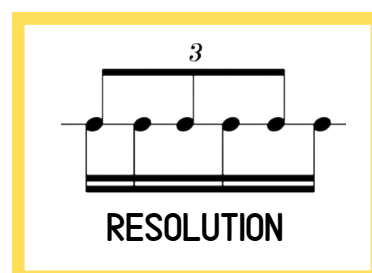
KONCEPT II

EX IV : 15 BEAT CYCLE – 3 DIMENSIONAL

9 BEAT RITARDANDO / ACCELERANDO

The musical score is divided into two systems. Each system contains four staves. The top staff is labeled 'DIMENSION II' and has a green background. The second staff is labeled 'PORTAL' and has a yellow background. The third staff is labeled 'DIMENSION I' and has a yellow background. The bottom staff is labeled 'DIMENSION III' and has a pink background. The score is written in 5/4 time and features various musical notations including eighth notes, quarter notes, and triplets. The first system is 10 beats long, and the second system is 5 beats long, totaling 15 beats. The score includes a 9-beat ritardando/accelerando section.

DIMENSION I IS THE TIME KEEPER
IN A STEADY PULSE CREATING
THE PORTAL TO PERCIEVE A
FIXED RITARDANDO AND
ACCELERANDO SIMULTANIOUSLY.



UNIT VALUE ROW **DIMENSION III (PORTAL)** : 6-7-8-9-10-11-12-13-14

UNIT VALUE ROW **DIMENSION II (PORTAL)** : 14-13-12-11-10-9-8-7-6

DIMENSION I : PORTALS SUPERIMPOSED

KONCEPT II

EX V : 5 BEAT CYCLE – 3 DIMENSIONAL

4 BEAT RITARDANDO / ACCELERANDO

DIMENSION I IS THE TIME KEEPER
IN A STEADY PULSE CREATING
THE PORTAL TO PERCIEVE A
FIXED RITARDANDO AND
ACCELERANDO SIMULTANOUSLY.

KONCEPT II

MELODIC EXAMPLE : 26 BEAT CYCLE – 13 BEAT RITARDANDO / ACCELERANDO

DIMENSION II

**PORTAL
DIMENSION I
PORTAL**

DIMENSION III

The first system of the musical score consists of three staves. The top staff, labeled 'DIMENSION II' in a green box, is in treble clef and 4/4 time. The middle staff, labeled 'PORTAL DIMENSION I PORTAL' in a yellow box, is in alto clef and 4/4 time. The bottom staff, labeled 'DIMENSION III' in a pink box, is in bass clef and 4/4 time. The music is divided into two sections: the first 13 beats are marked with a 3/4 time signature, and the last 13 beats are marked with a 5/4 time signature. The score includes various musical notations such as notes, rests, and triplets.

DIMENSION II

**PORTAL
DIMENSION I
PORTAL**

DIMENSION III

The second system of the musical score consists of three staves. The top staff, labeled 'DIMENSION II' in a green box, is in treble clef and 4/4 time. The middle staff, labeled 'PORTAL DIMENSION I PORTAL' in a yellow box, is in alto clef and 4/4 time. The bottom staff, labeled 'DIMENSION III' in a pink box, is in bass clef and 4/4 time. The music is divided into two sections: the first 13 beats are marked with a 3/4 time signature, and the last 13 beats are marked with a 5/4 time signature. The score includes various musical notations such as notes, rests, and triplets.

KONCEPT II

MELODIC EXAMPLE : 26 BEAT CYCLE – 13 BEAT RITARDANDO / ACCELERANDO

$\text{♩} = 60$

The first system of the musical score for 'Koncept II' consists of three staves. The top two staves are treble clefs, and the bottom staff is a grand staff (treble and bass). The music is in 4/4 time. The first staff has a key signature of one sharp (F#). The second staff has a key signature of one flat (Bb). The third staff has a key signature of one flat (Bb). The music features various melodic lines with triplets and slurs. The tempo is marked as 60 beats per minute.

The second system of the musical score for 'Koncept II' consists of three staves. The top two staves are treble clefs, and the bottom staff is a grand staff (treble and bass). The music is in 4/4 time. The first staff has a key signature of one sharp (F#). The second staff has a key signature of one flat (Bb). The third staff has a key signature of one flat (Bb). The music features various melodic lines with triplets and slurs. The tempo is marked as 60 beats per minute.

KONCEPT II

MELODIC EXAMPLE : 26 BEAT CYCLE – 13 BEAT RITARDANDO / ACCELERANDO

MELODIC EXAMPLE : 5 BEAT CYCLE – 4 BEAT RITARDANDO / ACCELERANDO
+ 15 BEAT – 9 BEAT (5TH HOUSE)

KONCEPT II – CELLS ON A STRING

CELLS



CELLS ON A STRING

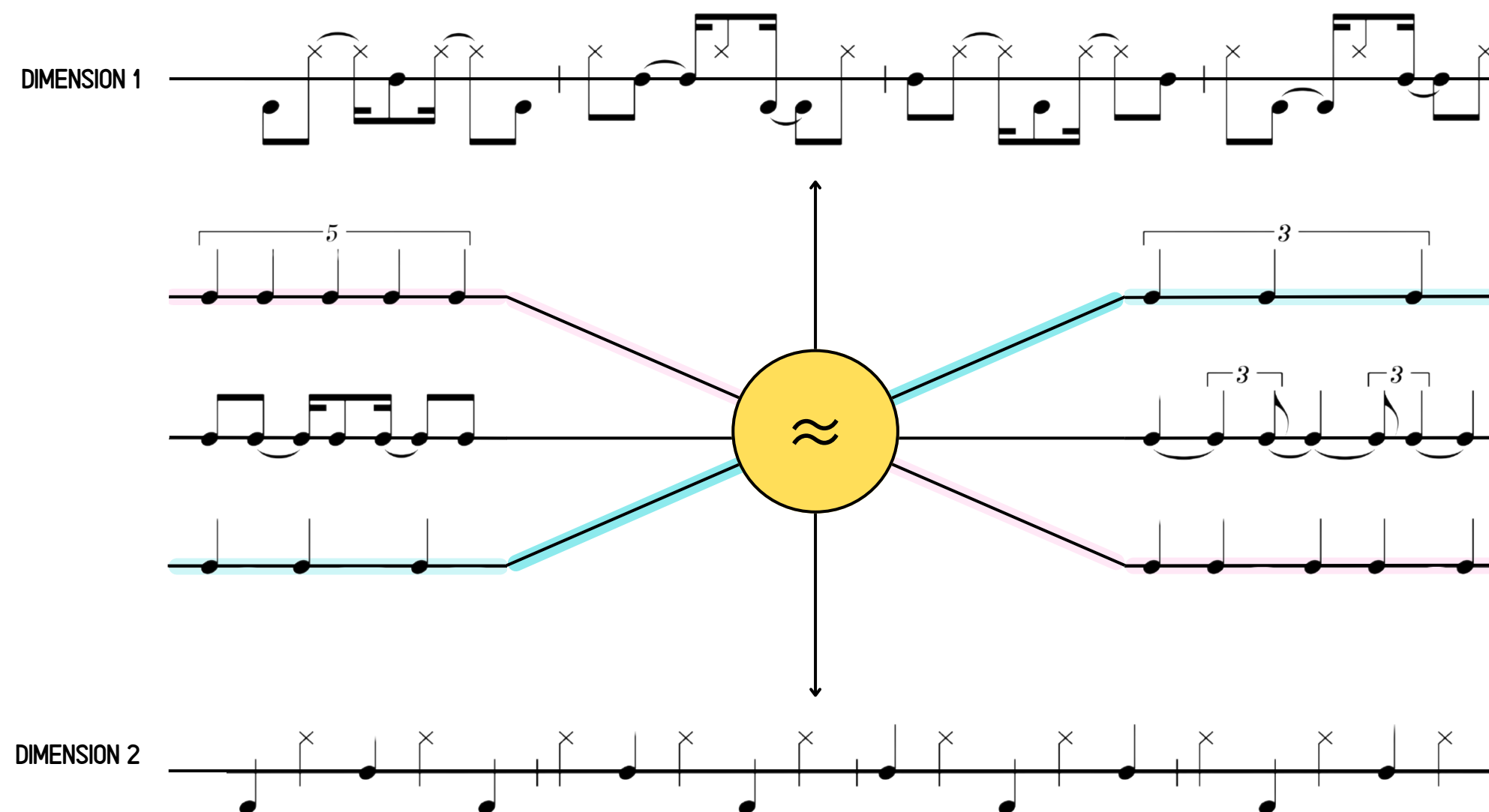
AS A FIXED RHYTHM DESIGN FOR
(SOLO)FORM – METRICALLY FIXED
TRANSITIONS BETWEEN PULSE-
SENSATIIONS / POINTS OF GRAVETY

NOTE: THE TWO DIMENSIONS ARE
UNISON BUT IN DIFFERENT
DIMENSIONAL PERSEPTIONS

The musical notation examples are organized into five rows, each showing two dimensions (green and blue) with various time signatures and pulse patterns. The examples are labeled with 'STATIC', 'PULSE MOVING UP AND DOWN', and 'TRANSITION'.

- Row 1:** Labeled 'STATIC' and 'PULSE MOVING UP AND DOWN'. The green dimension has a 2/4 time signature, and the blue dimension has a 3/4 time signature. The pulse pattern is a sequence of eighth notes.
- Row 2:** Labeled 'TRANSITION'. The green dimension has a 2/4 time signature, and the blue dimension has a 3/4 time signature. The pulse pattern is a sequence of eighth notes.
- Row 3:** Labeled 'STATIC' and 'TRANSITION'. The green dimension has a 4/4 time signature, and the blue dimension has a 2/4 time signature. The pulse pattern is a sequence of eighth notes.
- Row 4:** Labeled 'STATIC'. The green dimension has a 3/4 time signature, and the blue dimension has a 2/4 time signature. The pulse pattern is a sequence of eighth notes.
- Row 5:** Labeled 'TRANSITION' and 'STATIC'. The green dimension has a 2/4 time signature, and the blue dimension has a 3/4 time signature. The pulse pattern is a sequence of eighth notes.

KONCEPT III

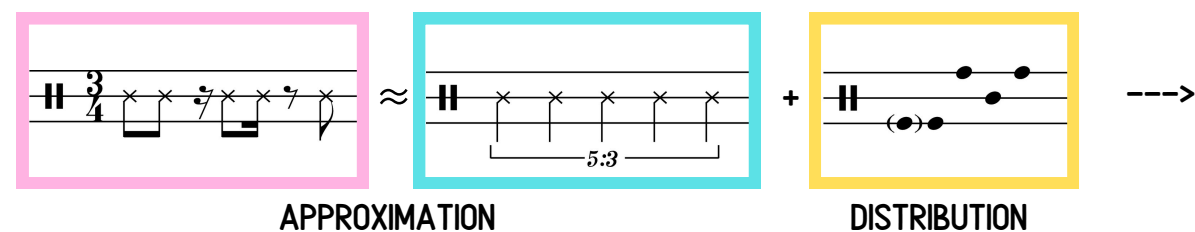


A THREE LAYERED RHYTHM TO
 CREATE A SEQUENCE OF
 GRAVITYPOINTS ACROSS
 BARLINES USING
 REFERENCE RHYTHM AND A
 SUPERIMPOSED SEQUENCE..

A P P R O X I M A T I O N B E A T S

KONCEPT III

VAMP FROM TWO PERSPECTIVES – APPROXIMATION BEAT + DISTRIBUTION



The VAMP section is a musical phrase in 3/4 time, marked with a yellow box. It begins with a tempo of $\text{♩} = 80$. The phrase consists of a sequence of notes and rests, with a 3:2 ornament indicated above the notes. The notes are numbered 1 through 4, and the rests are numbered 1 through 2.

1st $\text{♩} = 100$

tempo ≈ 120

The 1st VAMP section is a musical phrase in 3/4 time, marked with a pink box. It begins with a tempo of $\text{♩} = 100$. The phrase consists of a sequence of notes and rests, with a 3:2 ornament indicated above the notes. The notes are numbered 1 through 4, and the rests are numbered 1 through 2.

The 1st VAMP section is a musical phrase in 3/4 time, marked with a pink box. It begins with a tempo of $\text{♩} = 100$. The phrase consists of a sequence of notes and rests, with a 3:2 ornament indicated above the notes. The notes are numbered 1 through 4, and the rests are numbered 1 through 2.

2nd

The 2nd VAMP section is a musical phrase in 3/4 time, marked with a pink box. It begins with a tempo of $\text{♩} = 100$. The phrase consists of a sequence of notes and rests, with a 3:2 ornament indicated above the notes. The notes are numbered 1 through 4, and the rests are numbered 1 through 2.

The 2nd VAMP section is a musical phrase in 3/4 time, marked with a pink box. It begins with a tempo of $\text{♩} = 100$. The phrase consists of a sequence of notes and rests, with a 3:2 ornament indicated above the notes. The notes are numbered 1 through 4, and the rests are numbered 1 through 2.

3rd

The 3rd VAMP section is a musical phrase in 3/4 time, marked with a pink box. It begins with a tempo of $\text{♩} = 100$. The phrase consists of a sequence of notes and rests, with a 3:2 ornament indicated above the notes. The notes are numbered 1 through 4, and the rests are numbered 1 through 2.

The 3rd VAMP section is a musical phrase in 3/4 time, marked with a pink box. It begins with a tempo of $\text{♩} = 100$. The phrase consists of a sequence of notes and rests, with a 3:2 ornament indicated above the notes. The notes are numbered 1 through 4, and the rests are numbered 1 through 2.

4th

The 4th VAMP section is a musical phrase in 3/4 time, marked with a pink box. It begins with a tempo of $\text{♩} = 100$. The phrase consists of a sequence of notes and rests, with a 3:2 ornament indicated above the notes. The notes are numbered 1 through 4, and the rests are numbered 1 through 2.

The 4th VAMP section is a musical phrase in 3/4 time, marked with a pink box. It begins with a tempo of $\text{♩} = 100$. The phrase consists of a sequence of notes and rests, with a 3:2 ornament indicated above the notes. The notes are numbered 1 through 4, and the rests are numbered 1 through 2.

KONCEPT III - EX I - 7 $\approx$ OVER 6 AND 5

REFERENCE RHYTHM

PORTAL

DIMENSION I

DIMENSION II

DIMENSION I

DIMENSION II

KONCEPT III - EX I - 7 $\approx$ OVER 6 AND 5

RRHYTHM DESIGN

$\text{♩} = 50$

DIMENSION II

PORTAL

DIMENSION II

$\text{♩} = 50$

DIMENSION II

PORTAL

DIMENSION II

The musical score is presented in two identical systems. Each system consists of three staves. The top staff, labeled 'DIMENSION II', is in treble clef and contains a complex melodic line with many beamed eighth and sixteenth notes, including triplets. The middle staff, labeled 'PORTAL', is in bass clef and contains a simple sequence of quarter notes. The bottom staff, labeled 'DIMENSION II', is in bass clef and features a complex rhythmic pattern with many beamed eighth and sixteenth notes, including triplets. The tempo is marked as ♩ = 50. The key signature has one sharp (F#). The time signature changes from 7/4 to 5/4 and back to 7/4. The score is marked with repeat signs and first/second endings.

KONCEPT III – EX I – 7 $\approx$ OVER 6 AND 5

MATERIAL

DIMENSION I

PORTAL

DIMENSION II

DIMENSION I

PORTAL

DIMENSION II

The musical score is divided into two systems, each containing three staves. The first system is labeled 'DIMENSION I' (green), 'PORTAL' (yellow), and 'DIMENSION II' (cyan). The second system is labeled 'DIMENSION I' (green), 'PORTAL' (yellow), and 'DIMENSION II' (cyan). The 'PORTAL' staves are highlighted in yellow. The 'DIMENSION I' staves are in treble clef, and the 'DIMENSION II' staves are in bass clef. The 'PORTAL' staves are in a 7/4 time signature. The 'DIMENSION I' staves are in a 7/4 time signature. The 'DIMENSION II' staves are in a 6/4 time signature. The score includes various musical notations such as notes, rests, triplets, and dynamic markings.

KONCEPT III – EX II – 7 $\approx$ OVER 6 AND 5 AND 4

MATERIAL

DIMENSION II

DIMENSION II

DIMENSION II

DIMENSION II

KONCEPT III – EX III – 6 ≈ OVER 7 AND 5 ≈ 7

PORTAL

PORTAL

≈

OPTIONAL

PORTAL

PORTAL

≈

KONCEPT III – EX III – $7 \approx \text{OVER } 3$ AND $5 \approx 3$

The image displays two musical examples, each consisting of a 'FELT PULSE' staff (green background) and a 'METER' staff (cyan background).

Example 1 (Top):

- FELT PULSE:** Labeled $7/4$. It features a staff with 7 vertical lines, numbered 1 through 7 at the top. Pink diagonal lines connect these numbers to the 'METER' staff.
- METER:** Labeled $3/4$. It shows a sequence of notes and rests corresponding to the 7 pulses. The notes are: quarter, eighth, quarter, eighth, quarter, eighth, quarter. The rests are: quarter, eighth, quarter, eighth, quarter, eighth, quarter.

Example 2 (Bottom):

- FELT PULSE:** Labeled $5/4$. It features a staff with 5 vertical lines, numbered 1 through 5 at the top. Pink diagonal lines connect these numbers to the 'METER' staff.
- METER:** Labeled $3/4$. It shows a sequence of notes and rests corresponding to the 5 pulses. The notes are: quarter, eighth, quarter, eighth, quarter. The rests are: quarter, eighth, quarter, eighth, quarter.

KONCEPT IV

The image displays a musical score for 'KONCEPT IV' across four dimensions, each on a five-line staff. The first section, labeled 'UNISON' with three vertical light blue bars, shows all four dimensions playing the same melody in different time signatures: 3/4, 4/4, 5/4, and 7/4. The second section, labeled 'APART' with a yellow box, shows each dimension playing a different, complex polyrhythmic pattern. The patterns are: Dimension 1 (3/4), Dimension 2 (4/4), Dimension 3 (5/4), and Dimension 4 (7/4). The patterns are aligned vertically, showing how they play together at the same time.

DIMENSION 1

DIMENSION 2

DIMENSION 3

DIMENSION 4

UNISON

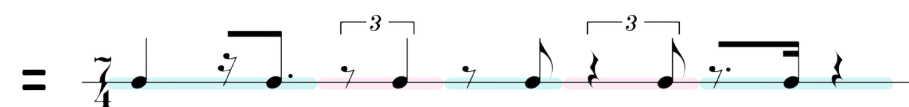
APART

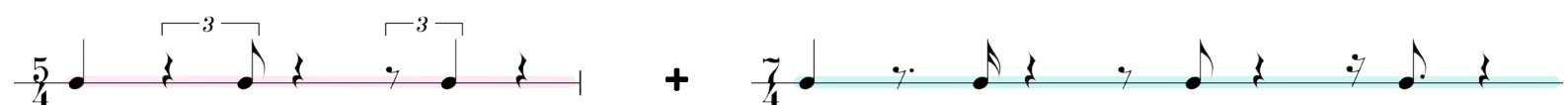
FOUR DIFFERENT DIMENSIONS
ALLOW YOU TO PLAY IN UNISON IN
DIFFERENT TIME SIGNATURES,
SERVING AS AN ANCHOR TO PLAY
VERY POLYRHYTHMICALLY AT
THE SAME TIME.

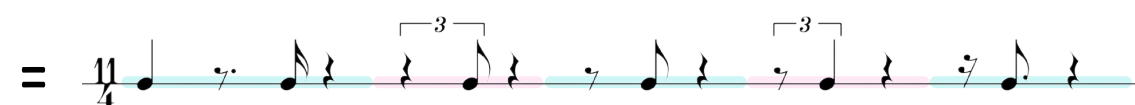
KONCEPT V

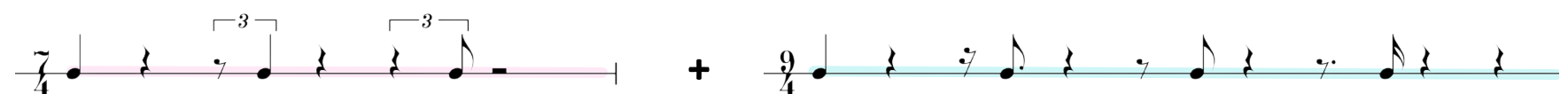
EXTENDED REFERENCE RHYTHMS
DERIVED BY SUPERIMPOSING
CONVENTIONAL POLYRHYTHMIC
MATHEMATICS.

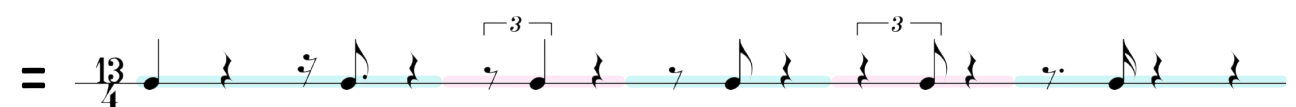
$$\frac{3}{4} + \frac{4}{5} = \frac{17}{20}$$


$$= \frac{17}{20} \approx \frac{6}{7}$$


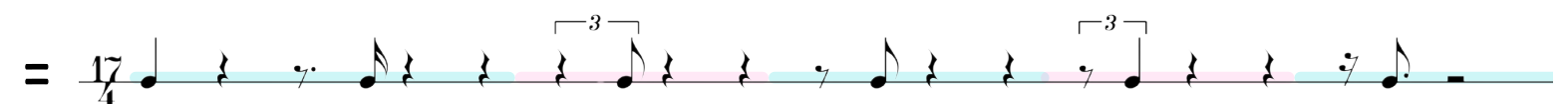
$$\frac{3}{5} + \frac{4}{7} = \frac{43}{35}$$


$$= \frac{43}{35} \approx \frac{6}{11}$$


$$\frac{3}{7} + \frac{4}{9} = \frac{43}{63}$$


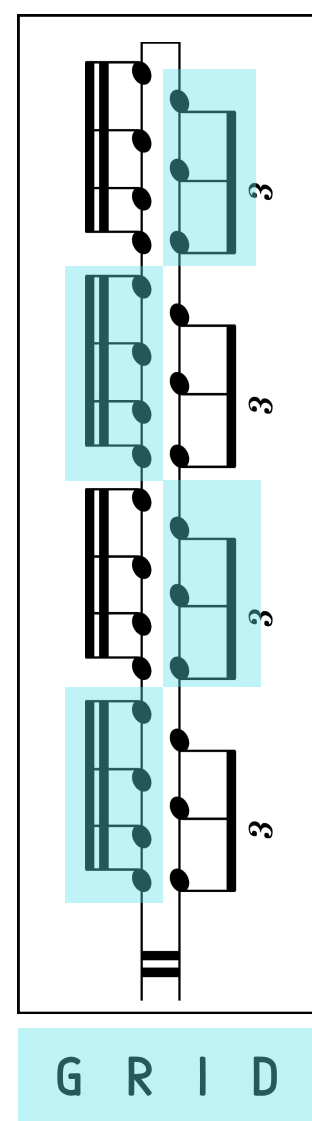
$$= \frac{43}{63} \approx \frac{6}{13}$$


$$\frac{3}{8} + \frac{4}{11} = \frac{55}{88}$$

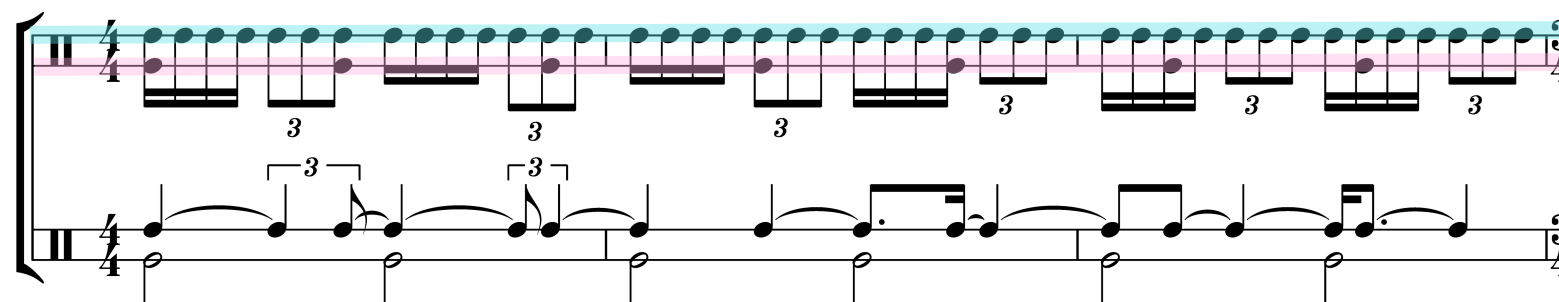
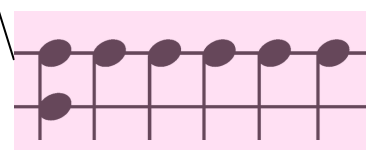
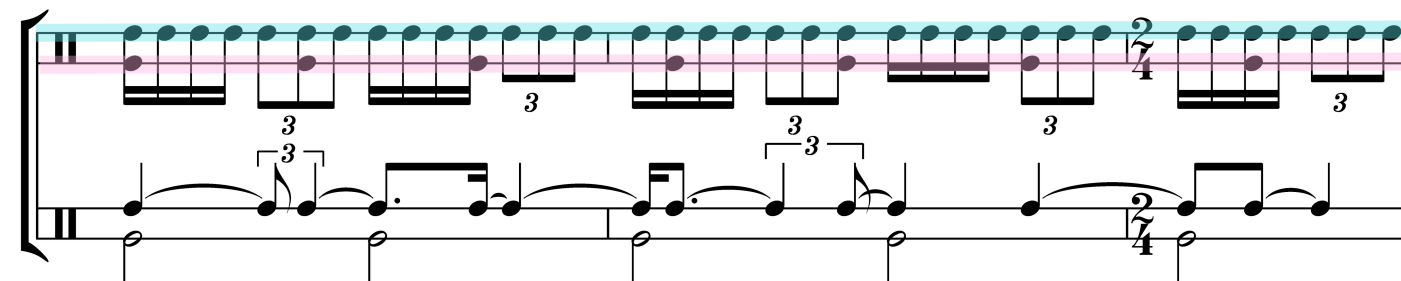
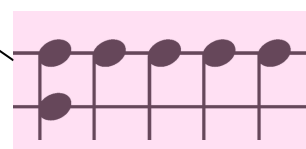
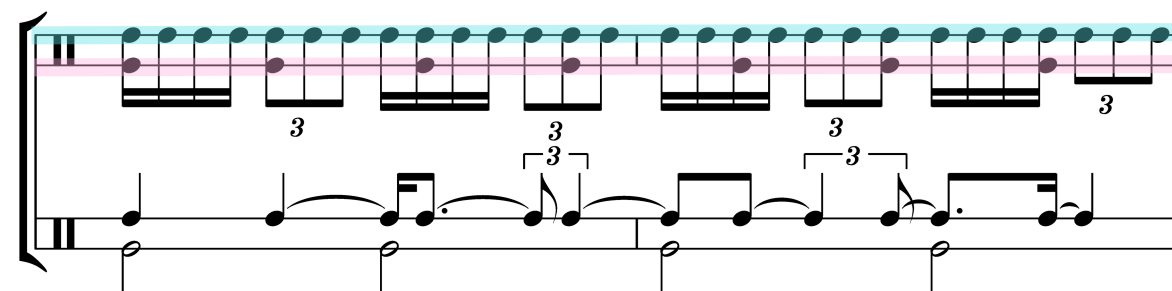
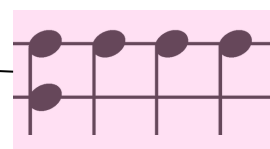
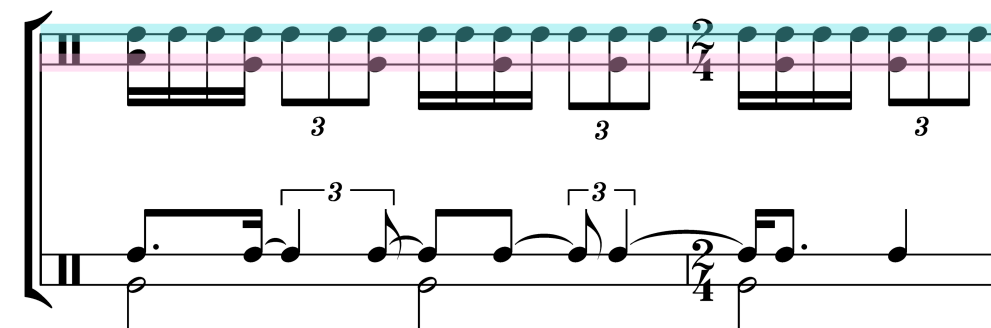
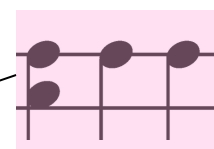
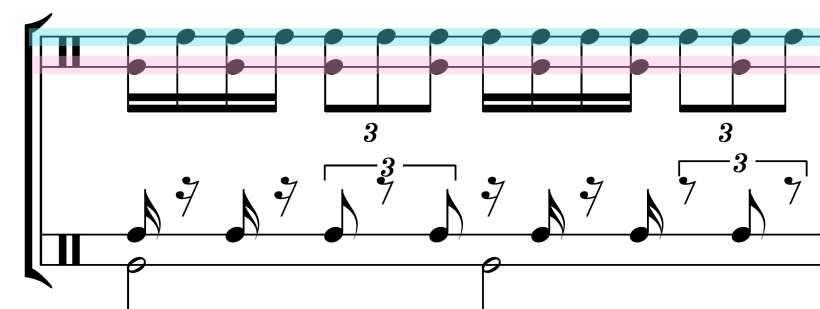
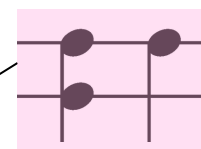

$$= \frac{55}{88} \approx \frac{6}{17}$$


A P R O X I M A T E D M I X { E X T E N D E D P O L Y R H Y T H M S }

KONCEPT VI

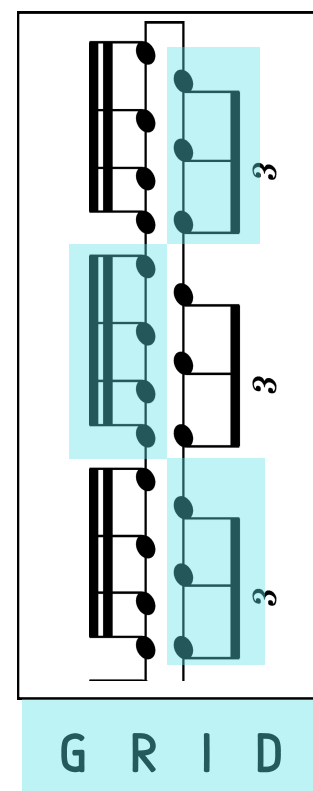


GRID PLUS DISTRIBUTION

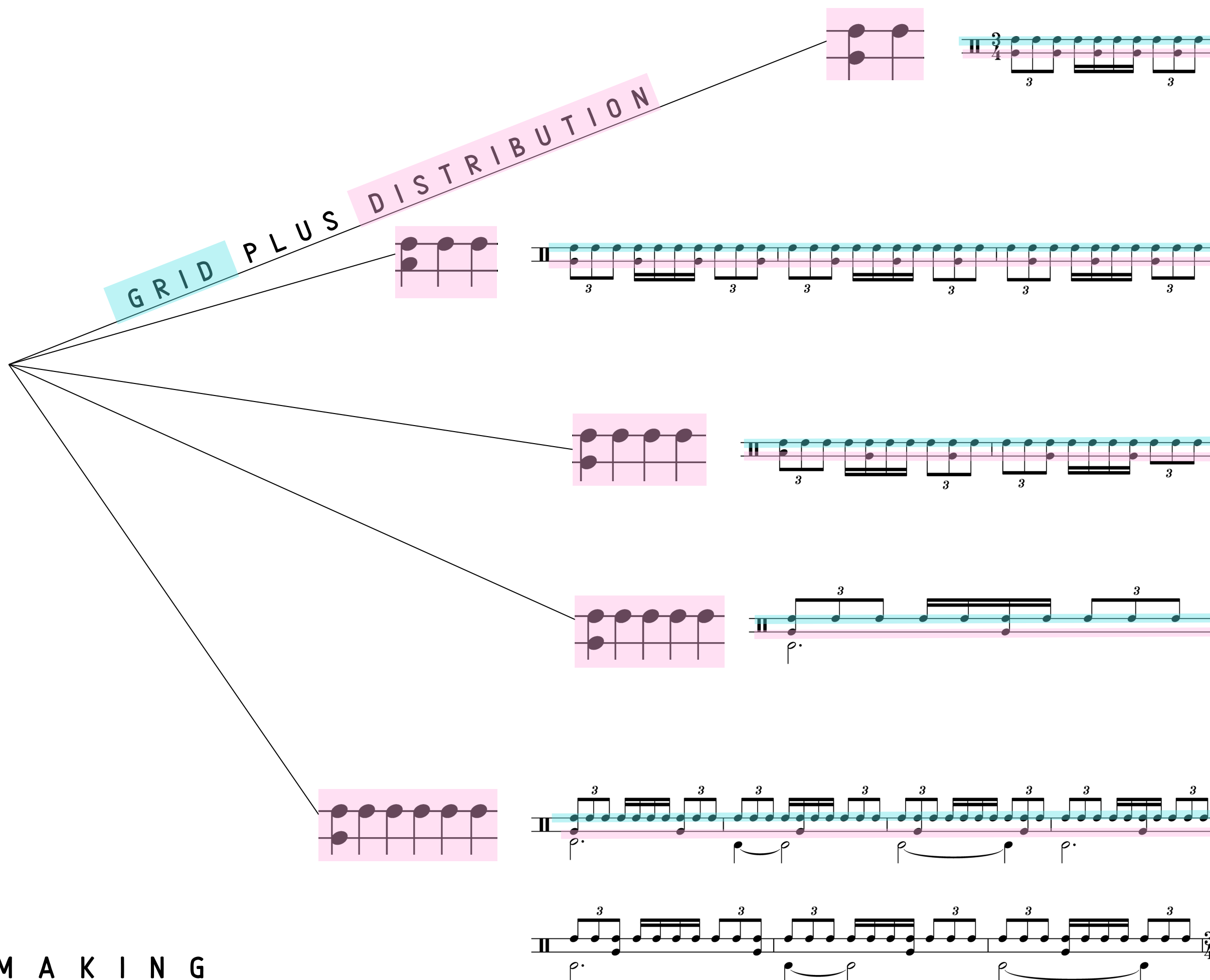


T I M E M A K I N G

KONCEPT VI



GRID PLUS DISTRIBUTION

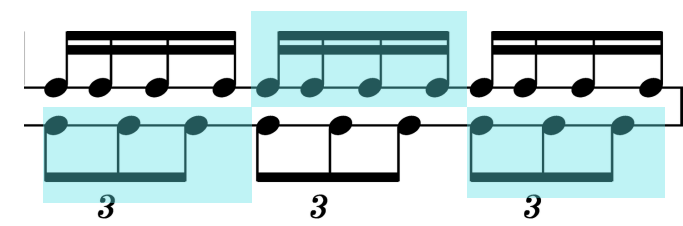


TIME MAKING

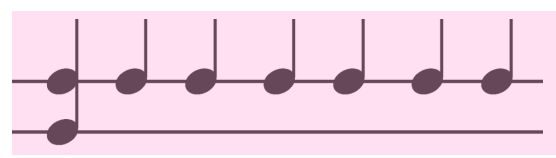
KONCEPT VI

MELODY AND CXHORD EXAMPLE

GRID



DISTRIBUTION



3

Ebm^7 Gm^6 $F^7alt.$ $A\flat^7(add11)$ $Gmaj11$ $G\flat^7(\sharp^{11})$ $F^7(\sharp^{11})$ $C^7(\sharp^9)$ $Bm/B\flat^7$ $Gmaj^7$

$Am(maj^7)$ Fm^9 $B^7(add4)$ $Dmaj^7$ G^7 Fm^7 C^+7 $Dm^7(add4)$ $C\sharp^7(b5)$

Ebm^7 $F^7alt.$ $Gmaj11$ $F^7(\sharp^{11})$ $Bm/B\flat^7$ $Am(maj^7)$ Fm^9

$B^7(add4)$ $Dmaj^7$ G^7 Fm^7 C^+7 $Dm^7(add4)$ $C\sharp^7(b5)$

