

Variation on August

Performance Notes

I decided to do a variation on my earlier tune August using the production construct. The original composition consisted of three parts: FRONT, MID, and BACK. From these, I made three new parts—FRONT2, which is essentially FRONT with all the notes doubled and played in double time, MID2, which is MID with all raise pitches replaced with lower pitches, and BACK2, which is BACK with all lower pitches replaced with raise pitches. The effect is a bit disconcerting, but gave me some insight into expanding variations.

Display

```
Meta> -DISPLAY(AUGUST2)
AUGUST2 = FRONT2^MID2^BACK2
FRONT2 >> 7RP 4G11 RP 2G11 4LP 2G11 3RP 4G11 7LP
G11 >> G1:P->DOUBLEP
G1 >> 3P+LP 3RP
MID2 >> MID:RP->LP
MID >> 2G2 RP 2G2 RP G3 2LP
G2 >> 2LP PL 2RP PL LP PL 2RP PL LP
G3 >> 2LP PL 2RP PL
BACK2 >> BACK:LP->RP
BACK >> 7LP G4 LP G4 LP PLL 9RP
G4 >> PLL LP PLL LP PLL LP PLL 3RP
```

Output

```
Clay> AUGUST2
[ { / (C.5[40]) (C.5[40]) \ (B.5[40]) (B.5[40]) \ (A.5[40]) (A.5[40]) /
(C.5[40]) (C.5[40]) \ (B.5[40]) (B.5[40]) \ (A.5[40]) (A.5[40]) / (C.5[40])
(C.5[40]) \ (B.5[40]) (B.5[40]) \ (A.5[40]) (A.5[40]) / (C.5[40]) (C.5[40]) \
(B.5[40]) (B.5[40]) \ (A.5[40]) (A.5[40]) / (D.5[40]) (D.5[40]) \ (C.5[40])
(C.5[40]) \ (B.5[40]) (B.5[40]) / (D.5[40]) (D.5[40]) \ (C.5[40]) (C.5[40]) \
(B.5[40]) (B.5[40]) \ (G.5[40]) (G.5[40]) \ (F.5[40]) (F.5[40]) \ (E.5[40])
(E.5[40]) / (G.5[40]) (G.5[40]) \ (F.5[40]) (F.5[40]) \ (E.5[40]) (E.5[40]) /
(C.5[40]) (C.5[40]) \ (B.5[40]) (B.5[40]) \ (A.5[40]) (A.5[40]) / (C.5[40])
(C.5[40]) \ (B.5[40]) (B.5[40]) \ (A.5[40]) (A.5[40]) / (C.5[40]) (C.5[40]) \
(B.5[40]) (B.5[40]) \ (A.5[40]) (A.5[40]) / (C.5[40]) (C.5[40]) \ (B.5[40])
(B.5[40]) \ (A.5[40]) (A.5[40]) || / (A2[40]) / (C2[40]) \ (B2[40]) /
(D2[40]) \ (A2[40]) / (C2[40]) \ (B2[40]) / (D2[40]) \ (G2[40]) / (B2[40]) \
(A2[40]) / (C2[40]) \ (G2[40]) / (B2[40]) \ (A2[40]) / (C2[40]) \ (F2[40]) /
(A2[40]) || / (C4[40]) \ (B4[40]) \ (A4[40]) \ (G4[40]) / (D4[40]) \ (C4[40])
\ (B4[40]) \ (A4[40]) / (E4[40]) ] }
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