

# Busted Grooves

for three retuned, computer-driven pianos

by Kyle Gann  
2017

## Technical Specifications

The 33-pitch tuning of the three pianos (the same in every octave) is as follows, given first in the number of cents above E-flat, and then as ratios to the E-flat 1/1:

Piano	1	2	3			
D	1088	15/8	977	225/128	1044	117/64
Db	969	7/4	938	55/32	906	27/16
C	857	105/64	773	25/16	840	13/8
B	738	49/32	755	99/64	729	195/128
Bb	702	3/2	590	45/32	609	91/64
A	551	11/8	551	11/8	481	169/128
Ab	471	21/16	440	165/128	408	81/64
G	386	5/4	320	77/64	342	39/32
Gb	204	9/8	275	75/64	275	75/64
F	155	35/32	192	143/128	192	143/128
E	92	135/128	53	33/32	27	65/64
Eb	0	1/1	1103	121/64	1173	63/32

Note that no string needs to be raised higher than its natural tuning except for the B-flat on piano 1, which is 2¢ sharp (or if one prefers, 2¢ could be subtracted from all quantities).

For electronic realization of the piece, it can prove helpful to reconfigure the tuning as a reference pitch in cycles per second for each piano, and ratios derived from that standard:

Tuning pitch: 38.891 cps	36.7641 cps	38.2833 cps	
D	15/8	225/121	13/7
Db	7/4	20/11	12/7
C	105/64	200/121	104/63
B	49/32	18/11	65/42
Bb	3/2	180/121	13/9
A	11/8	16/11	169/126
Ab	21/16	15/11	9/7
G	5/4	14/11	26/21
F#	9/8	150/121	25/21
F	35/32	13/11	143/126
E	135/128	12/11	65/63
Eb	1/1	1/1	1/1

In the configuration of certain tuning softwares, the following sequences might facilitate getting the required tuning:

Piano 1:

38.891 = Eb0

1/1, 135/128, 35/32, 9/8, 5/4, 21/16, 11/8, 3/2, 49/32, 105/64, 7/4, 15/8

Piano 2:

36.7641485 = Eb0

1/1, 12/11, 13/11, 150/121, 14/11, 15/11, 16/11, 180/121, 18/11, 200/121, 20/11, 225/121

Piano 3:

38.283333 = Eb0

1/1, 65/63, 143/126, 25/21, 26/21, 9/7, 169/126, 13/9, 65/42, 104/63, 12/7, 13/7

For purposes of analysis, the entire scale (which I refer to as my 8x8 scale) is given below, grouping its pitches into eight harmonic series' on the 1<sup>st</sup>, 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup>, 13<sup>th</sup>, and 15<sup>th</sup> harmonics of E-flat, and naming each pitch in a typographical equivalent of Ben Johnston's just-intonation notation:

Pitch name	Ratio	Cents	1/1	3/2	5/4	7/4	9/8	11/8	13/8	15/8
Db <sup>^^</sup> -	121/64	1103						11		
D	15/8	1088	15	5	3				1	
Db13	117/64	1044					13		9	
C#+	225/128	977								15
<u>Db7</u>	<u>7/4</u>	<u>969</u>	<u>7</u>			<u>1</u>				
C^	55/32	938			11			5		
C+	27/16	906		9			3			
C7+	105/64	857				15				7
Cb13	13/8	840	13						1	
<u>B</u>	<u>25/16</u>	<u>773</u>			5					
Bb^	99/64	755					11	9		
Cb77+	49/32	738				7				
Bb13	195/128	729						15	13	
Bb	3/2	702	3	1						
Bbb713	91/64	609				13		7		
A+	45/32	590		15	9		5			3
Ab^	11/8	551	11				1			
Abb1313	169/128	481						13		
Ab7+	21/16	471		7		3				
G^	165/128	440					15		11	
G+	81/64	408					9			
G	5/4	386	5		1					
Gb13	39/32	342		13					3	
Gb7^	77/64	320				11		7		
F#+	75/64	275			15					5
F+	9/8	204	9	3			1			
Fb13^	143/128	192					13	11		
F7+	35/32	155			7	5				
E+	135/128	92					15			9
Eb^	33/32	53		11				3		
Eb13	65/64	27			13				5	
Eb	1/1	0		1						
Eb7+	63/32	1173				9	7			

In Johnston's notation, + raises a pitch by 81/80, # raises it by 25/24, b lowers it by 24/25, 7 lowers it by 35/36, ^ raises it by 33/32, 13 raises it by 65/64, and F-A-C, C-E-G, and G-B-D are all perfectly tuned 4:5:6 major triads.

A couple of notes on listening to *Hyperchromatica*:

Some people think the piano sounds seem “funny” or “unreal.” It is essential to the timbre of a normal piano that the intervals are slightly out of tune, and surrounded by the fuzziness of the resulting beats. Remove that out-of-tuneness and the piano can sound different than you’re used to. It has always been common for me to play La Monte Young’s *The Well-Tuned Piano* for people and have them respond, “Isn’t that electronic?” “It sounds more like bells than a piano.” Often one’s unfamiliarity with pure tuning is misperceived as a deficiency in the piano sound. Relatedly, when I issued a disc of Disklavier music in 2005, people sometimes commented, “Too bad you couldn’t use a real piano, because the electronic sounds are off-putting.” In fact, the Disklavier *was* a real, acoustic piano, with pluckable strings. It was tuned to 18<sup>th</sup>-century well temperament, the notes went by *very* fast, and so the divergences from normalcy made people’s brains convince them that it was an electronic piano, which was a false perception. Give yourself some time to listen to the pieces over and over, and you’ll probably get used to them. I can guarantee, after hundreds of listenings myself, that the harmonies make their own purely-tuned sense, and that their logic sinks in once you can anticipate what’s going to happen. One of the purposes of these pieces is to expand your musical perception.

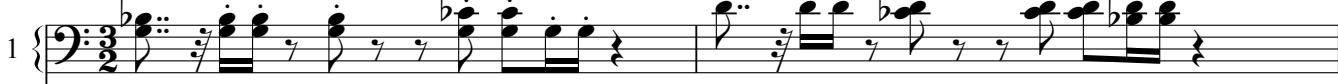
The Disklavier (computer-driven piano, the digital manifestation of the player piano) is a different medium than the human-played piano. One can, and must, write for it differently. With a couple of deliberate exceptions, these pieces are not playable by humans. The composer forbids performance by humans (which can’t happen anyway), and will not cooperate with any such attempt. The computer-driven version is the final manifestation, and the only one contemplated or permitted. These pieces were written, after years of profound thought and experimentation, specifically for the Disklavier medium, without any compromise in what the music was intended to achieve. If it bothers you that the music you are listening to isn’t being played by humans, there are millions of piano recordings made by humans; go listen to them. There is too much music in the world for anyone to waste time listening to any music wishing it were something other than what it is. This music is produced mechanically, for mechanical rhythmic capabilities that I savor. I make this music public on the chance that there might be a handful of other people on the planet for whom the possibilities opened up here in terms of rhythmic and harmonic language might more than compensate for the loss of a few habitual comforts. If you are not one of those rare people, you can do the composer a favor by moving on without comment. I guarantee you will not alter his mind on the matter.

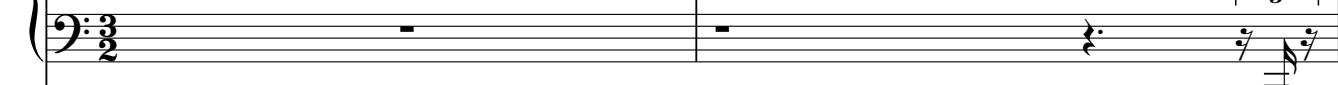
- Kyle Gann

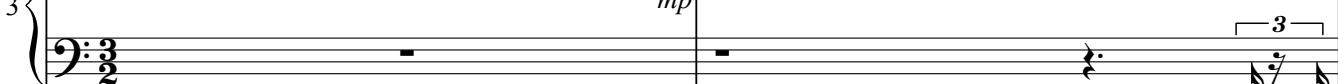
# Busted Grooves

Kyle Gann  
2017

$\text{♩} = 54$

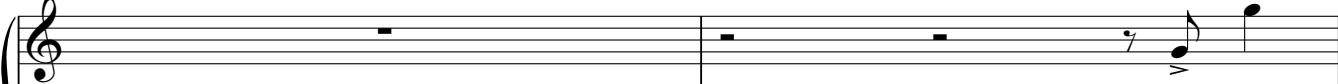
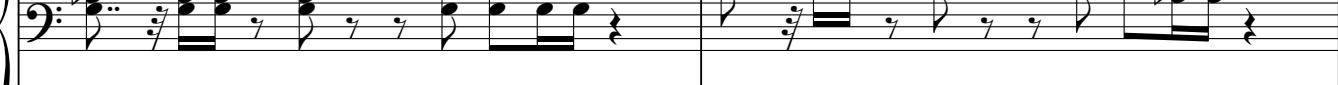
Piano 1 {  $\text{Bass clef}$   $\text{3/2 time}$   $\text{B-flat key signature}$   $\text{mp}$   

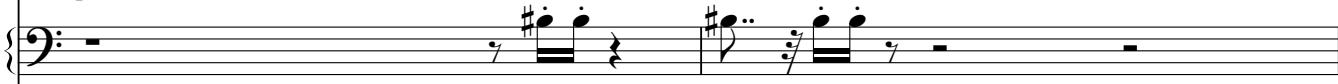
Piano 2 {  $\text{Bass clef}$   $\text{3/2 time}$   $\text{mp}$   

Piano 3 {  $\text{Bass clef}$   $\text{3/2 time}$   $\text{mp}$   



3

Pno1 {  $\text{Treble clef}$   $\text{3/2 time}$   $\text{B-flat key signature}$   

Pno2 {  $\text{Bass clef}$   $\text{3/2 time}$   

Pno3 {  $\text{Bass clef}$   $\text{3/2 time}$  

2

5

Pno1

Pno2

Pno3

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

Musical score for three pianos (Pno1, Pno2, Pno3) showing measures 7 through 9.

**Pno1:** Measures 7-8. Treble clef. Key signature changes from B-flat major to A major at the start of measure 8. Bass clef. Measure 7: Bass line has eighth-note pairs. Measure 8: Bass line has eighth-note pairs. Measure 9: Bass line has eighth-note pairs.

**Pno2:** Measures 7-8. Treble clef. Key signature changes from B-flat major to A major at the start of measure 8. Bass clef. Measure 7: Bass line has eighth-note pairs. Measure 8: Bass line has eighth-note pairs. Measure 9: Bass line has eighth-note pairs.

**Pno3:** Measures 7-8. Treble clef. Key signature changes from B-flat major to A major at the start of measure 8. Bass clef. Measure 7: Bass line has eighth-note pairs. Measure 8: Bass line has eighth-note pairs. Measure 9: Bass line has eighth-note pairs.

*Busted Grooves*

4

9

Pno1

Pno2

Pno3

*Busted Grooves*

10

5

Pno1

Pno2

Pno3

6

11

Pno1

Pno2

Pno3

*Busted Grooves*

12

Pno1

Pno2

Pno3

$\text{♩} = 132$

7

8

14 = 108

Pno1

Pno2

16 9

Pno1

Pno2

Pno3

10

17

Pno1

Pno2

Pno3

## *Busted Grooves*

18 11

Pno1

Pno2

Pno3

12

19

Pno1

Pno2

20

13

Pno1

Pno2

Pno3

14

21

Pno1

Pno2

Pno3

22 15  
Pno1
  
Pno2
  
Pno3

$\text{♩} = 126$   
*Busted Grooves*

16      24       $\text{♩} = 108$

Pno1

Pno2

Pno3

*Busted Grooves*

26

Pno1

Pno2

Pno3

*Busted Grooves*

Pno1

Pno2

Pno3

*Busted Grooves*

30 19

Pno1

Pno2

Pno3

*f*

*p* *v*

5:4 5:4 5:4

20

31

Pno1

Pno2

Pno3

*Busted Grooves*

32

Pno1

Pno2

Pno3

Busted Grooves

33

Pno1

Pno2

Pno3

Musical score for piano part 1 (Pno1) at measure 35. The score consists of two staves. The top staff is in treble clef, 11/8 time, and the bottom staff is in bass clef, 8/8 time. Both staves begin with a forte dynamic. Measure 35 ends with a fermata over the eighth note of the first measure of the next system. Measure 36 begins with a forte dynamic. The score is labeled "Pno1" with a brace.

Musical score for Pno2 (Piano 2) showing measures 11 through 16. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. Measure 11 starts with a dotted half note followed by a rest. Measure 12 begins with a eighth note followed by a rest. Measure 13 features a eighth note followed by a eighth note. Measure 14 shows a eighth note followed by a eighth note. Measures 15 and 16 are identical, each starting with a eighth note followed by a eighth note. The dynamics include *mf* (measures 12, 13, 14, 15, 16), *f* (measure 16), and *p* (measures 11, 12). Measure 16 concludes with a dynamic *v*.

Musical score for piano part 3 (Pno3) showing measures 11-16. The score consists of four staves. The top staff is in treble clef, 11/8 time, and dynamic *mf*. Measures 11-12 show eighth-note patterns. Measure 13 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 14 features a sixteenth-note run over a bass line. The bottom three staves are in bass clef, 11/8 time, and dynamic *mf*. Measures 11-12 show eighth-note patterns. Measure 13 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 14 features a sixteenth-note run over a bass line.

## *Busted Grooves*

24 37  $\text{♩} = 108$

Pno1 {

$f$

$p$

$mf$

$v.$

$..$

$v.$

$..$

$v.$

$..$

Pno2 {

$f$

$mp$

$..$

$v.$

$..$

$mp$

$p$

$#$

$\text{♩} = 108$

Pno3 {

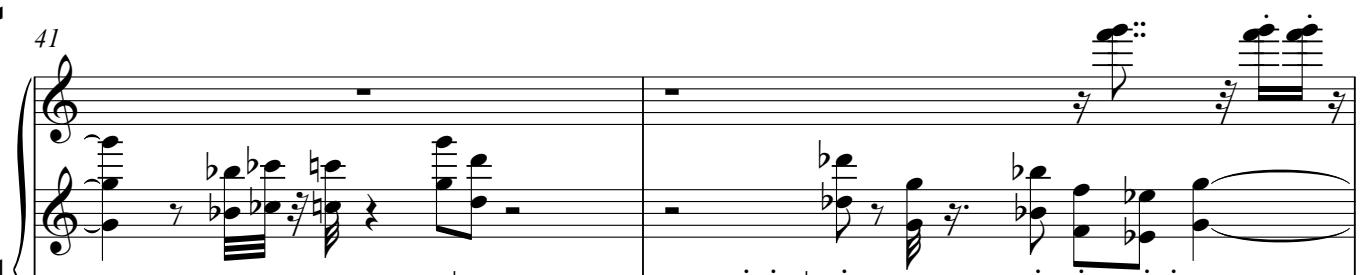
$v.$

$..$

$mp$

Musical score for three pianos (Pno1, Pno2, Pno3) at measure 38. The score consists of six staves. Pno1 (top staff) has a treble clef and a key signature of one flat. Pno2 (second staff from top) has a bass clef and a key signature of one sharp. Pno3 (bottom staff) has a treble clef and a key signature of one sharp. Measures 38-40 are shown. Measure 38 starts with a forte dynamic. Measure 39 begins with a piano dynamic. Measure 40 concludes with a forte dynamic. Measures 38-40 are grouped by brackets under each piano part, with a bracket spanning all three staves indicating a five-measure duration.

39 25  
 Pno1 {  

  
 Pno2 {  
  
 Pno3 {  
  
 = 41  
 Pno1 {  

  
 Pno2 {  
  
 Pno3 {  
  
 =  
 Pno1 {  

  
 Pno2 {  
  
 Pno3 {  
  
 =  
 Pno1 {  

  
 Pno2 {  
  
 Pno3 {

Busted Grooves

26

43

Pno1

Pno2

44

$\text{♩} = 126$

Pno1

Pno2

Pno3

$\text{♩} = 126$

## *Busted Grooves*

46  $\text{♩} = 132$  27  
  
 Pno1  $\text{♩} = 108$   
  
 Pno2  $\text{♩} = 132$   
  
 Pno3  $\text{♩} = 108$

Busted Grooves

48

Pno1

Pno2

Pno3

*f*

$\text{3}$

$3:2$

$3:2$

*Busted Grooves*

49 29

Pno1

*f*

v.d.

3

Pno2

*f*

3:2

*f*

3:2

Pno3

3:2

Busted Grooves

30 50

Pno1

Pno2

Pno3

*Busted Grooves*

51

Pno1

Pno2

Pno3

*Busted Grooves*

52

Pno1

Pno2

Pno3

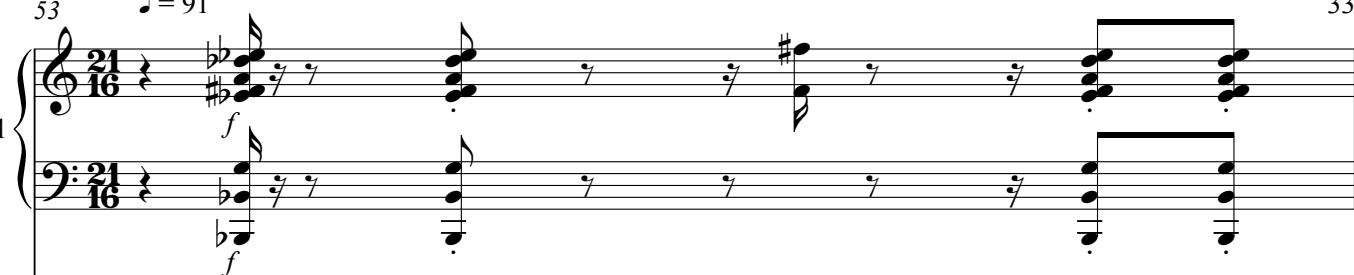
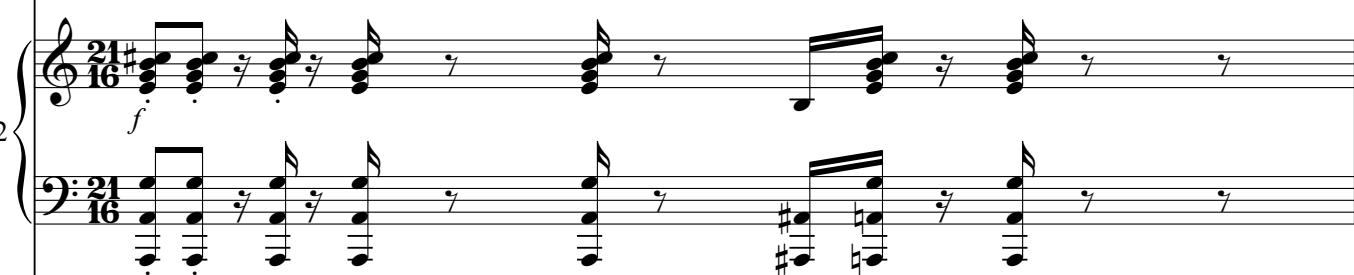
3

3

3:2

3:2

*Busted Grooves*

53 33  
 Pno1 {  

  
 Pno2 {  

  
 Pno3 {  


Pno1

Pno2

Pno3

*Busted Grooves*

56 35

Pno1

Pno2

Pno3

17:12

17:12

17:12

17:12

58

Pno1

Pno2

Pno3

vcl

17:12

17:12

17:12

$\text{♩} = 132$

37

59 (b)

Pno1

Pno2

Pno3

*Busted Grooves*

38

61  $\text{♩} = 91$

Pno1

Pno2

Pno3

$\text{♩} = 91$

$\text{♩} = 91$

$\text{♩} = 91$

$\text{♩} = 91$

39

$\text{♩} = 108$

62

Pno1

Pno2

Pno3

$\text{♩} = 108$

*Busted Grooves*

40

64

Pno1

Pno2

Pno3

*Busted Grooves*

65

Pno1

Pno2

Pno3

41

*Busted Grooves*

66 (b) :

Pno1

Pno2

Pno3

*mp*

*mp*

*Busted Grooves*

43

67

Pno1

Pno2

Pno3

*mp*

*Busted Grooves*

68

Pno1

Pno2

Pno3

*Busted Grooves*

69

Pno1

Pno2

Pno3

45

## *Busted Grooves*

70 (F)

Pno1

Pno2

Pno3

mp

mp

71

Pno1

Pno2

Pno3

47

*Busted Grooves*

73

*f*

Pno1 { *f*      *mp*

*f*      *mp*

Pno2 { -

Pno3 { *f*

*mp*

*mp*

*f*

*mp*

Detailed description: The musical score consists of three staves, each representing a piano part. Staff 1 (Pno1) starts with a forte dynamic (f) followed by a piano dynamic (mp). Staff 2 (Pno2) also starts with a forte dynamic (f) followed by a piano dynamic (mp). Staff 3 (Pno3) starts with a forte dynamic (f). The music is in common time (indicated by '2' over '3') throughout. Key signatures change between G major and B-flat major. Various note heads, stems, and bar lines are present, along with rests and grace notes. Measure numbers 73 and 74 are indicated above the staves.

## *Busted Grooves*

74

Pno1

Pno2

Pno3

49

75

Pno1

f      mp

v

Pno2

mp

Pno3

mp

*Busted Grooves*

50 76

Pno1 {

Pno2 {

Pno3 {

77

Pno1 {

Pno2 {

Pno3 {

Measure 76 (Pno1): Treble clef, 2/4 time. Pno1 has eighth-note pairs and sixteenth-note patterns. Pno2 has eighth-note pairs and sixteenth-note patterns. Pno3 has eighth-note pairs.

Measure 76 (Pno2): Treble clef, 2/4 time. Pno1 rests. Pno2 has eighth-note pairs and sixteenth-note patterns. Pno3 rests.

Measure 77 (Pno1): Treble clef, 2/4 time. Pno1 starts with a dynamic *f*, followed by *mp*. Pno2 has eighth-note pairs and sixteenth-note patterns. Pno3 rests.

Measure 77 (Pno2): Treble clef, 2/4 time. Pno1 rests. Pno2 has eighth-note pairs and sixteenth-note patterns. Pno3 rests.

Measure 77 (Pno3): Treble clef, 2/4 time. Pno1 rests. Pno2 rests. Pno3 has eighth-note pairs and sixteenth-note patterns.

Dynamics: *f*, *mp*, *mp*, *mf*, *mf*, *mp*, *mp*, *mp*.

Time signatures: 2/4, 2/4, 2/4, 7:6, 7:6, 2/4, 2/4, 2/4.

*Busted Grooves*

79

Pno1

*mp*

**7:6**

*mp*

Pno2

*mp*

**7:6**

*mf*

**7:6**

*mf*

Pno3

*mf*

*mf*

51

*Busted Grooves*

80

Pno1

Pno2

Pno3

7:6

7:6

mf

7:6

7:6

*Busted Grooves*

81

53

Pno1

*mp*

*vcl*

*mp*

Pno2

*7:6*

*7:6*

*7:6*

*7:6*

54

82

Pno1

Pno2

Pno3

Busted Grooves

83

Pno1

Pno2

Pno3

55

## *Busted Grooves*

56

84

Pno1

Pno2

Pno3

Busted Grooves

85      
  
 Pno1      
  
 Pno2      
  
 Pno3     

*Busted Grooves*

Musical score for piano 2 and piano 3 at measure 58. The score consists of two systems. The top system, labeled "Pno2", has a treble clef, a key signature of one sharp, and a time signature of  $\frac{15}{16}$ . The bottom system, labeled "Pno3", has a treble clef, a key signature of one flat, and a time signature of  $\frac{15}{16}$ . Both systems have a tempo of  $\text{♩} = 126$ . The music features various dynamics like  $\text{v.}$ ,  $\text{f}$ , and  $\text{z}$ , and includes slurs and grace notes.



88  $\text{♩} = 54$  59

Pno1  
 f  $f$   $mp$   $f$   $mp$

Pno2  
 f  $mp$

Pno3

*Busted Grooves*

60

90

Pno1

Pno2

Pno3

*Busted Grooves*

92  61 

Pno1 

17:12 

17:12 

17:12 

*Busted Grooves*

94

Pno1

Pno1

Pno1

Busted Grooves

96

Pno1

Pno2

Pno3

*Busted Grooves*

64

98

Pno1

Pno2

Pno3

*Busted Grooves*

*mp*

*p*

100

Pno1 { *pp*      *p*      *53:48*  
*p*      -  
Pno2 { -      *p*

=

101

Pno1 { *f*      *p*      *53:48*  
Pno2 { -      *p*

66

*J = 132*

102

Pno1 {

Pno2 {

Pno3 {

*Busted Grooves*

103       $\text{♩} = 175$       67

Pno1  
 $\text{♩} = 175$   
 $\frac{25}{16}$   
 $\frac{25}{16}$   
 $\frac{25}{16}$

Pno2  
 $\text{♩} = 175$   
 $\frac{25}{16}$   
 $\frac{25}{16}$

Pno3  
 $\text{♩} = 175$   
 $\frac{25}{16}$   
 $\frac{25}{16}$   
 $\frac{25}{16}$

Measures 103: Pno1 (eighth-note scale), Pno2 (sustained note, eighth-note line), Pno3 (sustained note, eighth-note line). Measure 67: Pno1 (eighth-note line), Pno2 (eighth-note line), Pno3 (eighth-note line).

68

 $\text{♩} = 54$ 

104

Pno1

Pno2

Pno3

*Busted Grooves*

105

Pno1

This musical score page contains three staves, each representing a piano part. The top staff, labeled 'Pno1', begins with a measure number 105. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure consists of eighth-note pairs followed by sixteenth-note pairs. The second measure starts with a bass note. The third measure contains a single eighth note. The fourth measure has a bass note followed by a sustained note with a fermata. The fifth measure consists of eighth-note pairs. The sixth measure starts with a bass note. The bottom two staves, labeled 'Pno2' and 'Pno3', begin with a measure number 69. They also feature a treble clef, a key signature of one sharp (F#), and a common time signature. Both staves have sustained notes throughout their duration.

69

Pno2

Pno3

70

106

Pno1

Pno2

Pno3

107

Pno1

Pno2

Pno3

72 108

Pno1

Pno2

Pno3

*Busted Grooves*

109

73

This musical score page contains two staves of music for three pianos, labeled Pno1, Pno2, and Pno3. The top staff (Pno1) starts with a dynamic 'v' over a bass note, followed by a sixteenth-note pattern. The middle staff (Pno2) has a bass line with eighth-note pairs. The bottom staff (Pno3) features a continuous eighth-note bass line. Measure 109 ends with a melodic line in the upper staff. Measure 73 begins with a bass line in the middle staff, followed by a complex harmonic section in the upper staff involving many sharps and flats.

Pno1

Pno2

Pno3

74

110

Pno1

Pno2

Pno3

5

III       $\text{♩} = 175$       75

Pno1

Pno2

Pno3

$\text{♩} = 175$

28:15

26:15

112       $\text{♩} = 126$

Pno1 {  $\text{♩} = 126$        $\text{♩} = 54$

Pno2 {  $\text{♩} = 126$        $\text{♩} = 54$

Pno3 {  $\text{♩} = 126$        $\text{♩} = 54$

114

Pno1 {  $\text{♩} = 126$        $\text{♩} = 54$

Pno2 {  $\text{♩} = 126$        $\text{♩} = 54$

*Busted Grooves*

115

Pno1

Pno2

*ff*

*ff*

*ff*

=

116

Pno1

Pno2

Pno3

*ff*

*Busted Grooves*

117

ff

13:7

Pno1

ff

13:7

ff

Pno2

Pno3

118 79

Pno1

Pno2

Pno3

13:7

13:7

13:7

119

Pno1

ff

ff

13:7

This section shows the first piano part (Pno1) starting at measure 80. The tempo is 119. The piano part consists of four staves. The top staff has a treble clef and a bass clef below it. The second staff has a treble clef. The third staff has a bass clef. The bottom staff has a bass clef. Measure 80 starts with a rest followed by a sixteenth-note pattern. Measure 81 begins with a sixteenth-note pattern, followed by eighth-note pairs, then sixteenth-note pairs, and finally eighth-note pairs again. The dynamic ff is indicated twice in this section.

Pno2

13:7

ff

This section shows the second piano part (Pno2) starting at measure 80. The tempo is 119. The piano part consists of two staves. The top staff has a treble clef. The bottom staff has a bass clef. Measure 80 starts with a sixteenth-note pattern. Measure 81 begins with a sixteenth-note pattern, followed by a rest, then a sixteenth-note pattern, and finally a sixteenth-note pattern. The dynamic ff is indicated once in this section.

Pno3

13:7

This section shows the third piano part (Pno3) starting at measure 80. The tempo is 119. The piano part consists of two staves. The top staff has a treble clef. The bottom staff has a bass clef. Measure 80 starts with a rest. Measure 81 begins with a sixteenth-note pattern, followed by a rest, then a sixteenth-note pattern, and finally a sixteenth-note pattern.

120 81

**Pno1**

**Pno2**

**Pno3**

13:7 13:7 13:7

121  $\text{♩} = 91$

Pno1

Pno2

Pno3

$\text{♩} = 91$

$f$

$f$

$f$

$mp$

$mp$

$f$

19

17

$f$

Musical score for Pno2 and Pno3 at measure 122. The tempo is  $\text{♩} = 126$ . The key signature changes between  $\text{G major}$  (two sharps) and  $\text{F# major}$  (one sharp). The time signature is  $15/16$ . The score consists of two staves. The top staff (Pno2) has a treble clef and a bass clef, with a dynamic of  $f$ . The bottom staff (Pno3) has a treble clef and a bass clef, with dynamics of  $f$  and  $v.$ . The music includes various rests, eighth notes, and sixteenth-note patterns. A dynamic of  $f$  is indicated above the bass clef on the Pno3 staff.

## *Busted Grooves*



124  $\text{♩} = 54$

Pno1

Pno2

Pno3

*Busted Grooves*

126

Pno1

Pno2

Pno3

85

*31:24*

*f*

*31:24*

*f*

*31:24*

*f*

*ff*

*ff*

*ff*

*ff*

*Busted Grooves*

127

Pno1

Pno2

Pno3

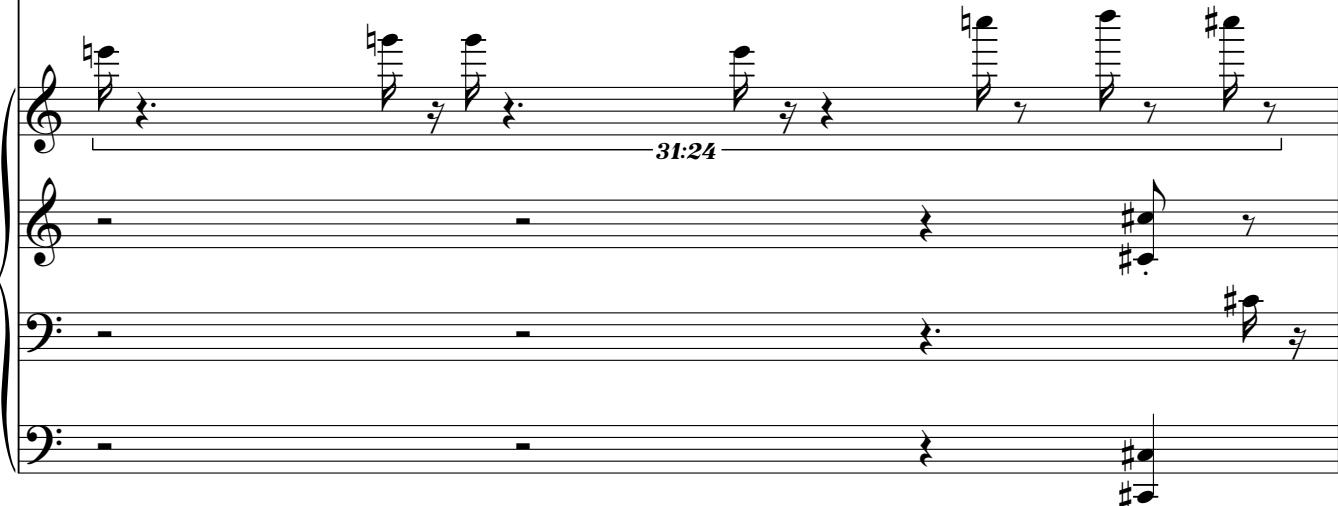
31:24

31:24

31:24

128  87  
 Pno1

 31:24  
 Pno2

 31:24  
 Pno3

*Busted Grooves*

129

31:24

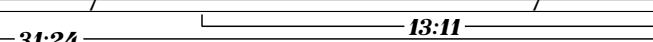
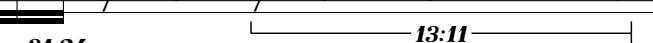
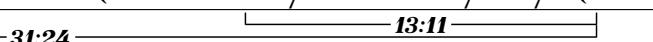
Pno1

Pno2

Pno3

*Busted Grooves*

130   
 Pno1   
 Pno2 

31:24  13:11  
 31:24  13:11  
 31:24  13:11

*Busted Grooves*

131

Pno1

Pno2

Pno3

132

Pno1

Pno2

Pno3

91

133

 $\text{♩} = 132$ 

Pno1

Pno2

Pno3

$\text{♩} = 54$

134

Pno1

Pno2

93

April 24 - May 25, 2017  
Germantown, NY