

The background features several thin, black, geometric lines. Some are horizontal, while others are diagonal, creating a minimalist, architectural aesthetic. The lines vary in length and position, some extending from the left edge and others from the right edge.

GRAND LINE



CHRISTIAN MEAAS SVENDSEN

INSTRUCTIONS

"GRAND LINE" REFERS TO A SET OF FORM COMPOSITIONS WHICH CAN BE PLAYED BOTH WITH AND WITHOUT AN ACCOMPANYING MUSICAL COMPOSITION. IF THE FORM COMPOSITION IS PLAYED WITHOUT A MUSICAL COMPOSITION, INSTRUCTIONS NO. 6.-9. ARE IRRELEVANT.

1. THE PIECE CAN BE PLAYED BY 1 OR MORE PLAYERS.

2. THE PIECE IS READ FROM LEFT TO RIGHT, AND CHOICES CAN ONLY BE TAKEN IN THAT DIRECTION. THE PLAYER CAN ONLY FOLLOW ONE LINE AT A TIME.

3. DASHED LINES  HAVE TO BE FOLLOWED FROM START TILL END, EVEN IF IT IS CROSSING OTHER LINES. WHEN AT THE END OF A , THEY FUNCTION AS TRANSPORTATION LINES. WHEN A DASHED LINE GOES BETWEEN TWO ADJACENT HORIZONTAL LINES, IT LITERALLY MEANS TO CONTINUE THE ACTION YOU ARE DOING IF YOU DO NOT FOLLOW IT, AND CHANGE IF YOU DO FOLLOW IT (AS OPPOSED TO A SOLID LINE, WHERE BOTH ACTIONS RESULT IN A NEW CHOICE)

4. CIRCLES INDICATE REPETITION. THE SIZE INDICATES THE FREQUENCY OF REPETITION. THE PLAYER MOVES CLOCKWISE, AND CAN STAY WITHIN A CIRCLE INDEFINITELY.

5. THE LENGTH OF A SOLID LINE INDICATES DURATION IN RELATION TO OTHER LINES. IF THE FORM COMPOSITION IS PLAYED TOGETHER WITH A MUSICAL COMPOSITION, REPETITION AND/OR THE TEMPO OF THE CONTENT IS ALSO INDICATED BY THE LENGTH OF THE LINE. THE OVERALL TIME AND TEMPO IS RELATIVE, AND CAN BE DISCUSSED BEFOREHAND. OTHER INDICATIONS MAY BE FOUND IN THE MUSICAL COMPOSITION. ANY LINE THAT IS NOT STRICTLY HORIZONTAL IS ONLY FOR TRANSPORTATION TO ANOTHER HORIZONTAL LINE AND IS NOT SUPPOSED TO BE GIVEN ANY DURATION.

6. A1, A2 AND SO ON ALL THE WAY TO G7 ARE COORDINATES WHICH ARE SPREAD OUT ACROSS THE MUSICAL COMPOSITION. SOMETIMES THE COORDINATES STRETCH ACROSS A WIDE AREA E.G. B2-D5 OR B2-D5+G1-G2. THE CONTENT OF THE COORDINATES ARE TO BE SEEN AS A REFERENCE, NOT NECESSARILY AN ABSOLUTE, AND CAN BE FREELY INTERPRETED.

7. "T" STANDS FOR THEME, AND MEANS THAT THE MUSICAL THEME IS TO BE PLAYED/INTERPRETED FROM BEGINNING TO END. SOMETIMES THE MUSICAL COMPOSITION WILL CONTAIN MORE THAN ONE THEME, INDICATED BY "T2", "T3" AND SO ON. IF THE FORM COMPOSITION REFERS TO A THEME WHICH DOES NOT EXIST IN THE MUSICAL COMPOSITION, IT SHOULD BE READ AS THE FORMER THEME: T3->T2, T2->T ETC.

8. "S" STANDS FOR SILENCE, AND "X" MEANS THAT THE PLAYER CAN IMPROVISE FREELY. PAUSES AND BLANKS IN THE MUSICAL COMPOSITION WILL HAVE THE SAME FUNCTION AS "S" AND "X" RESPECTIVELY. SOMETIMES THERE IS PRACTICALLY NO DIFFERENCE BETWEEN THESE TWO VARIATIONS, E.G. WHEN A LINE READS ONLY A SINGLE COORDINATE, AND THAT COORDINATE INSTRUCTS A PAUSE OR BLANK.

9. A COORDINATE OR SYMBOL IN PARANTHESES SIMPLY INDICATES A CONTINUATION OF A COORDINATE OR SYMBOL LISTED EARLIER ON THAT LINE.

GRAND LINE

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T2

B6

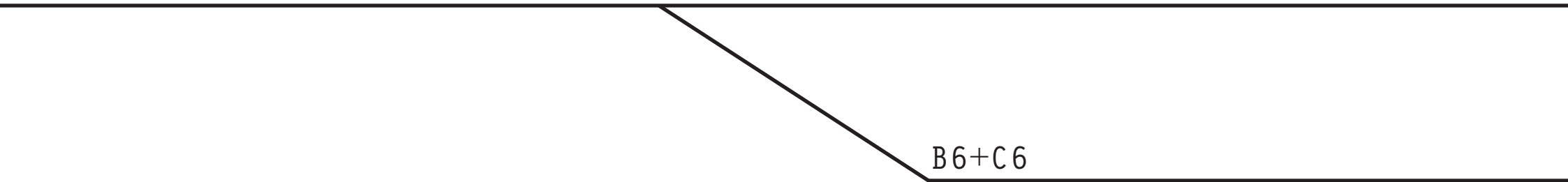


X

(X)

S

B6+C6

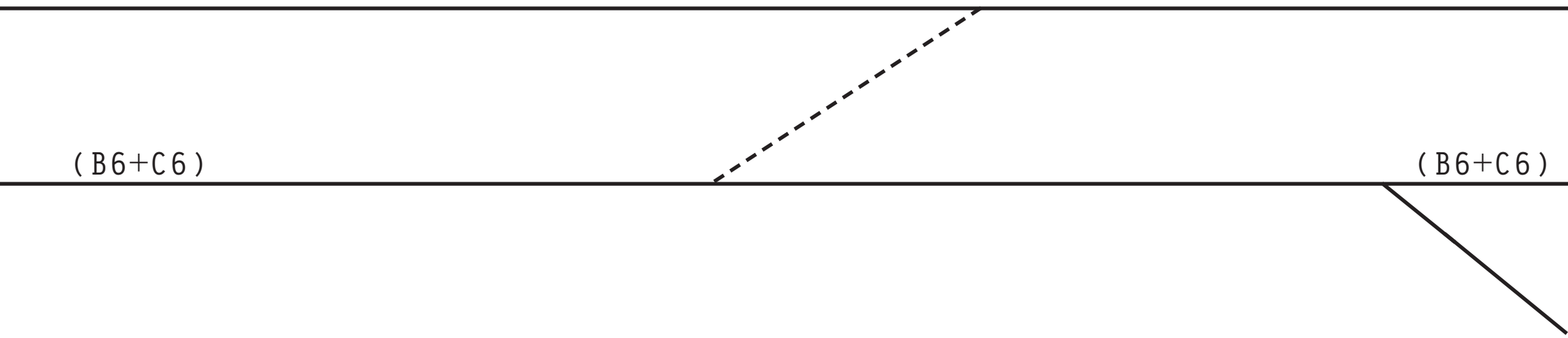


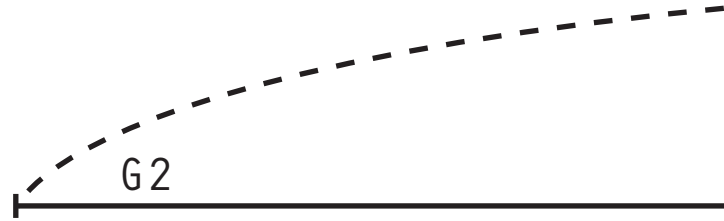
(S)

(S)

(B6+C6)

(B6+C6)



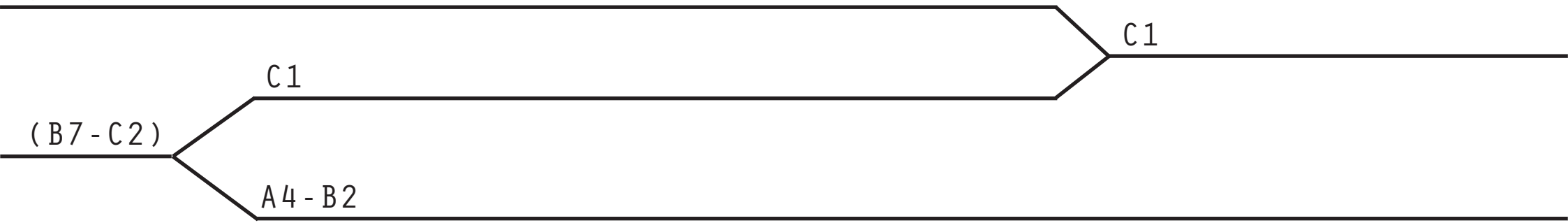
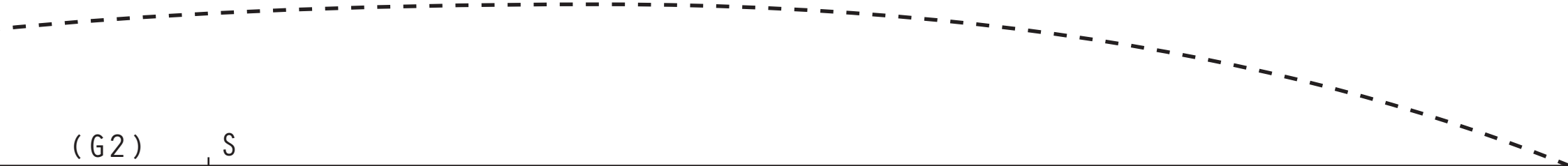


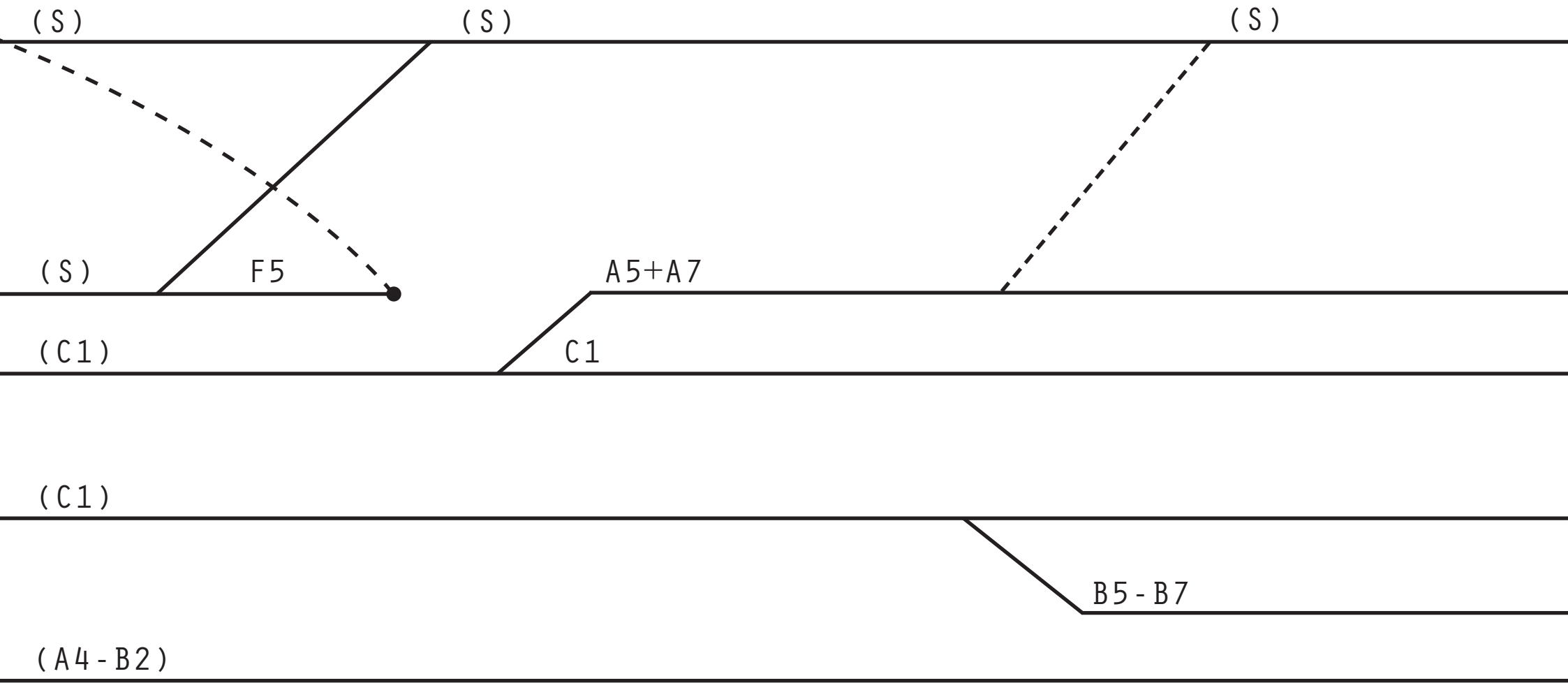
(S)

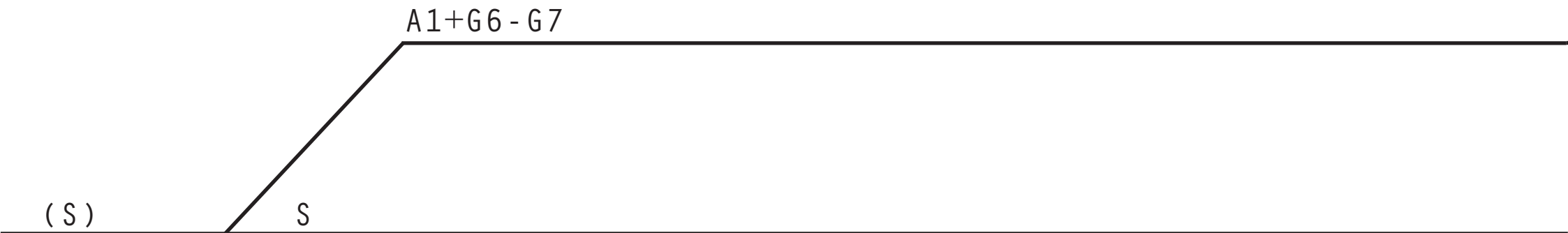
(B6+C6)

B3

B7 - C2







(A1+G6 - G7)

(S)

T

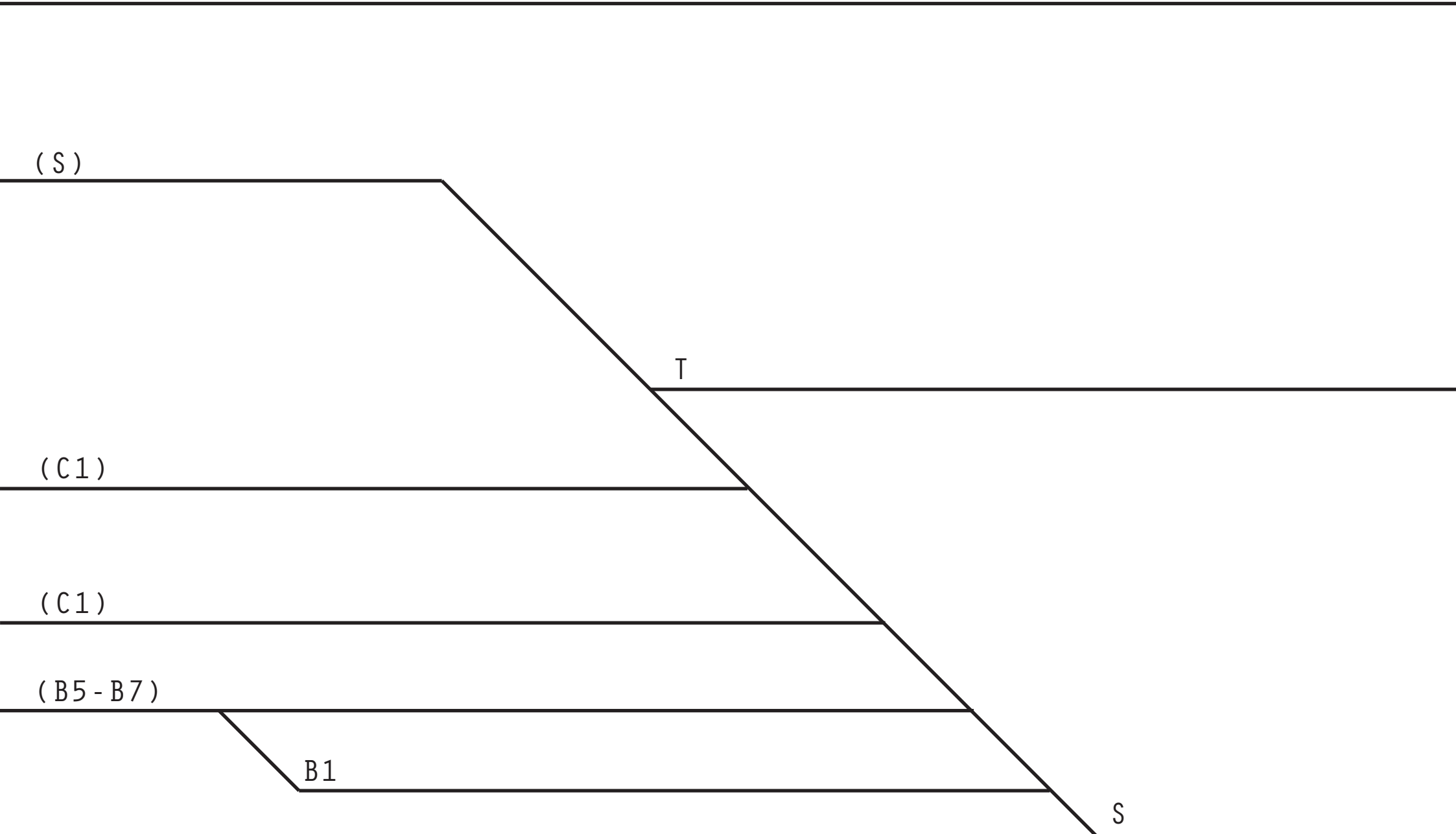
(C1)

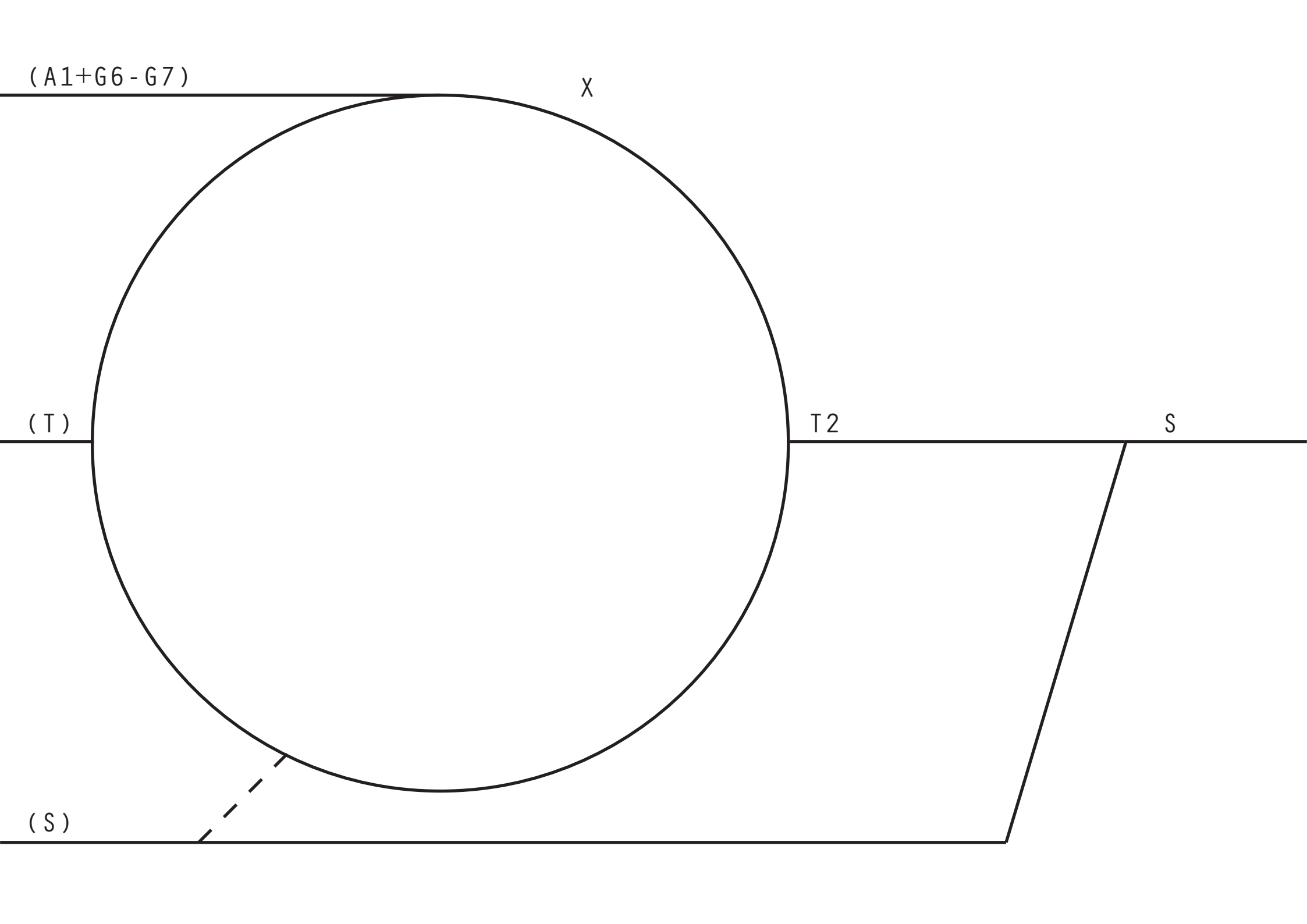
(C1)

(B5 - B7)

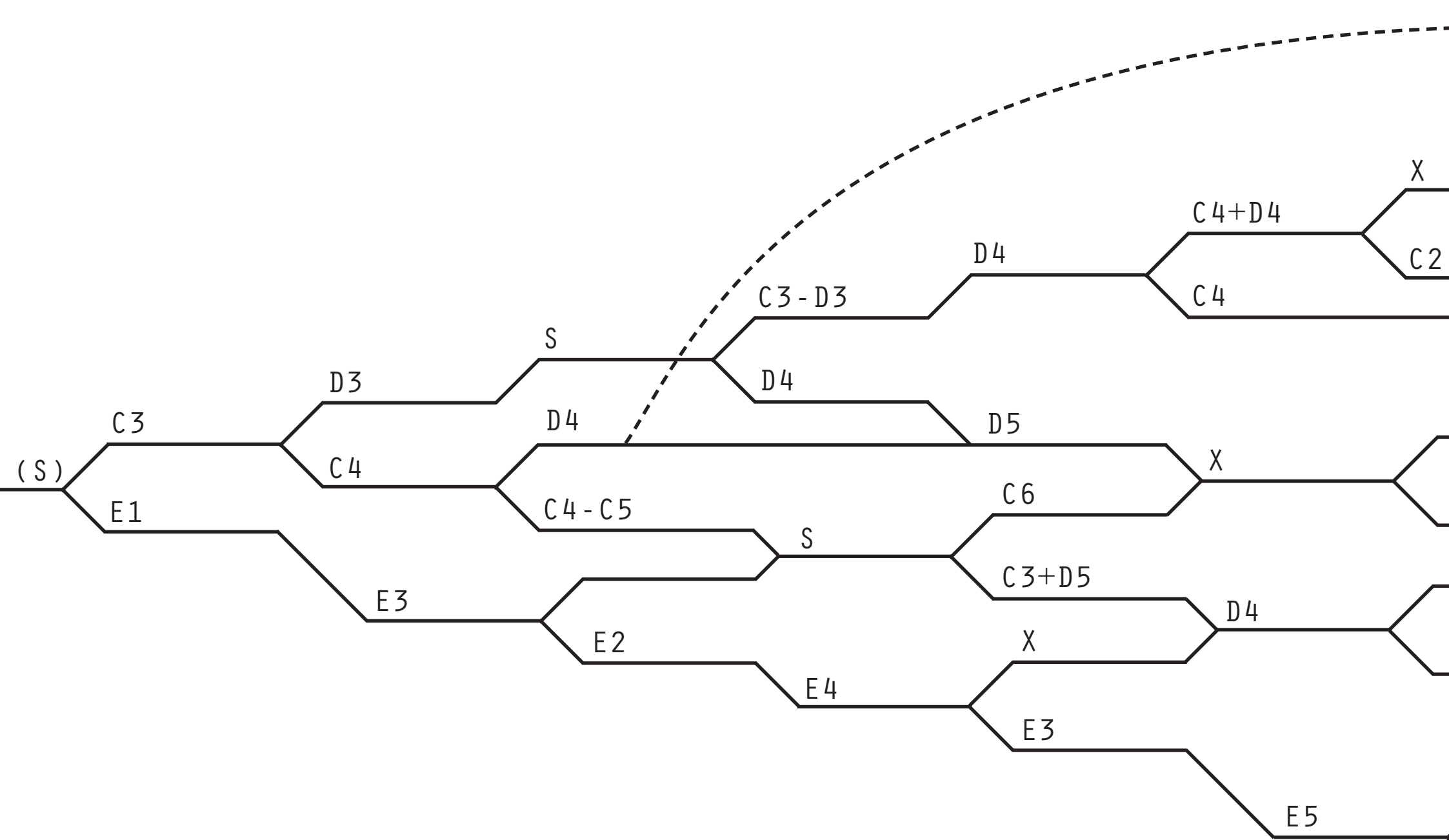
B1

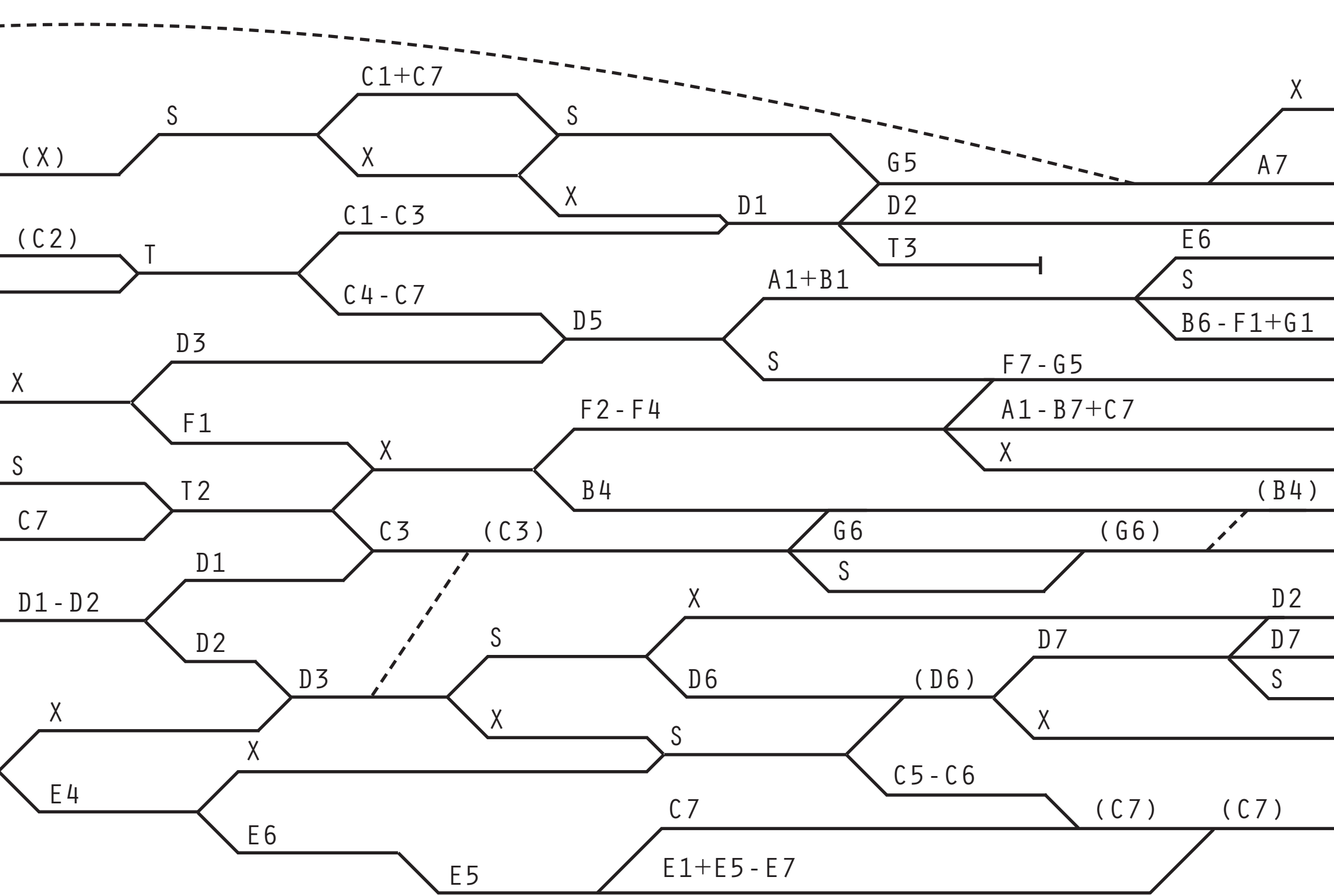
S

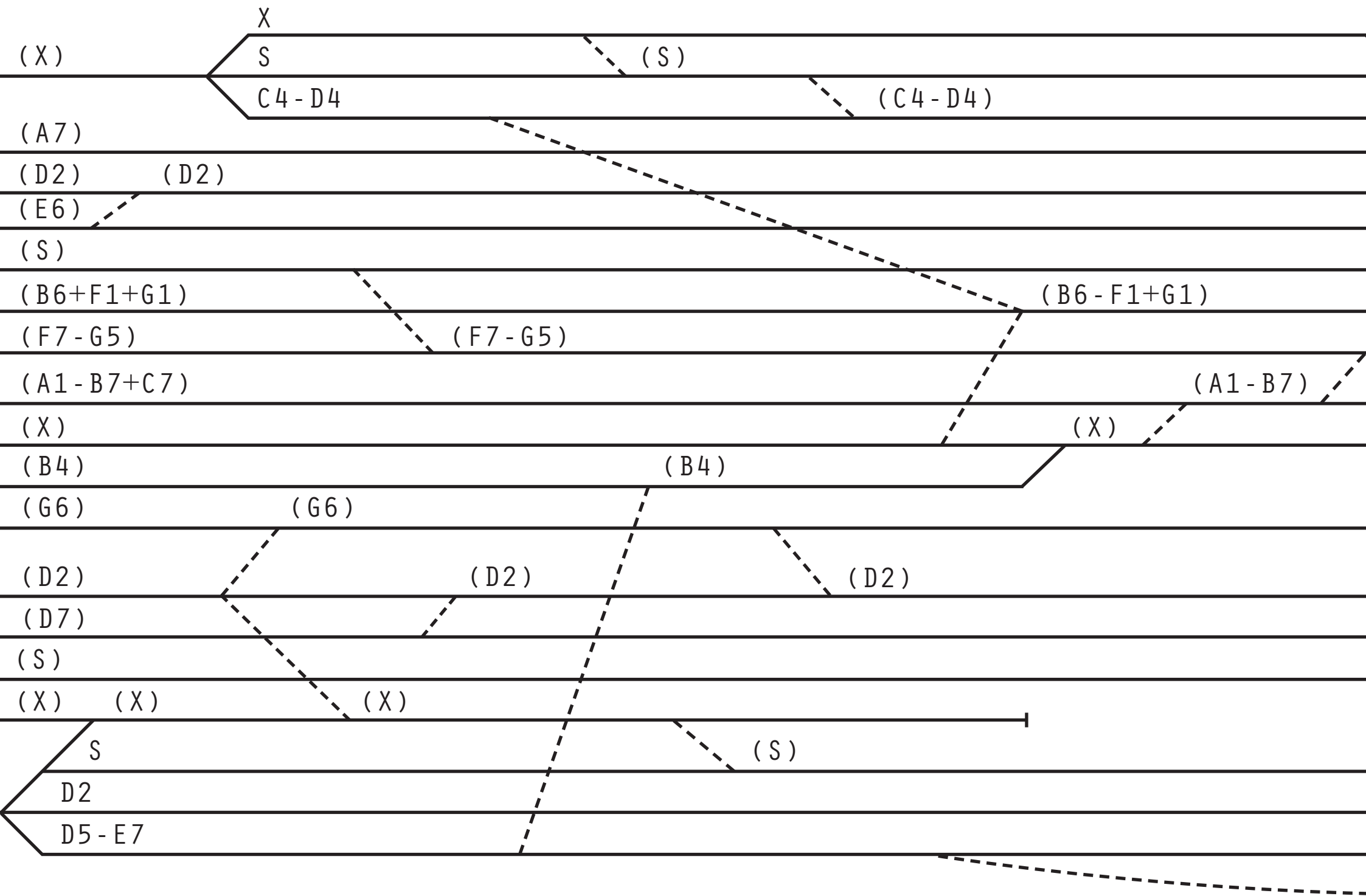


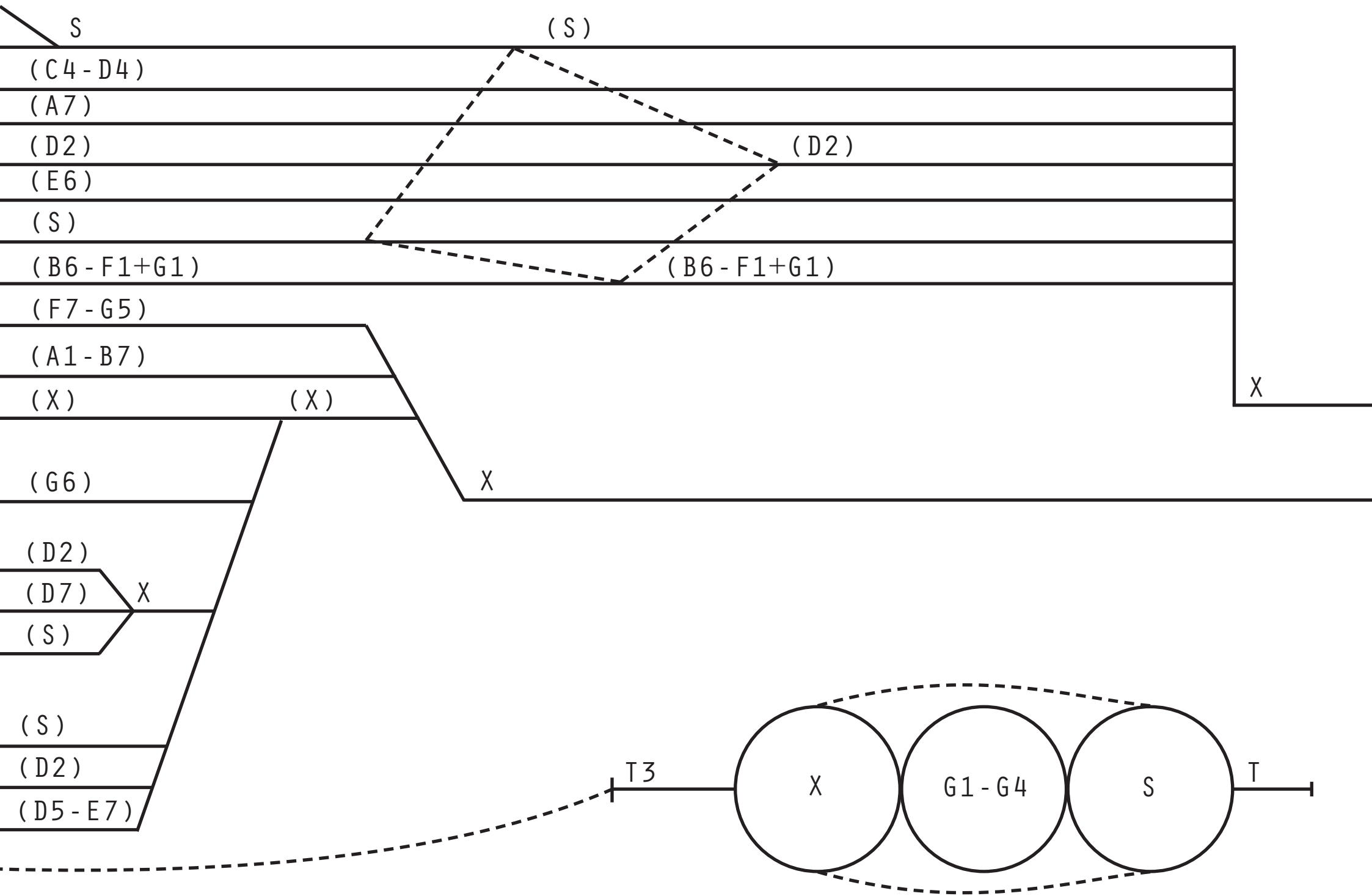


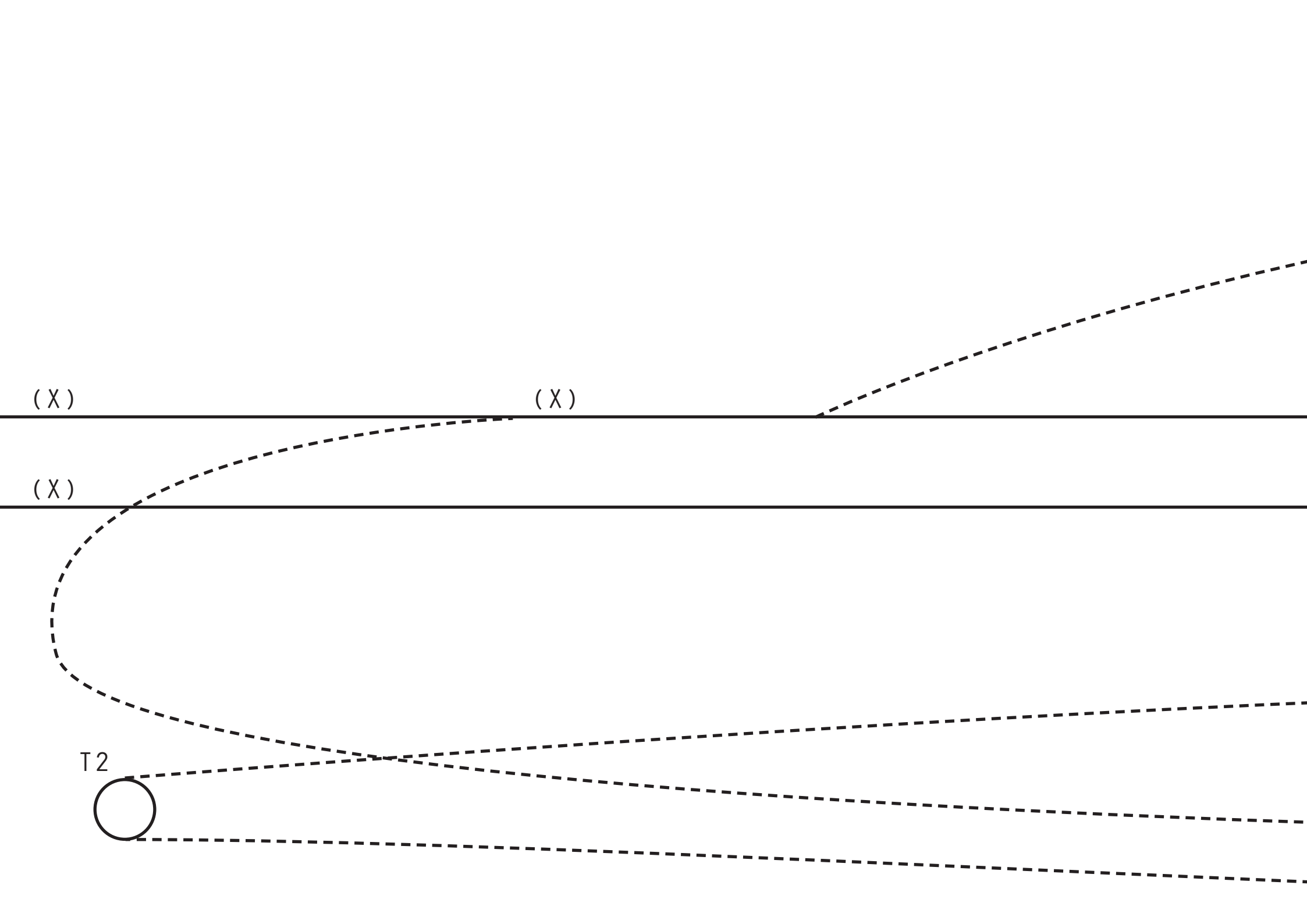
(S)

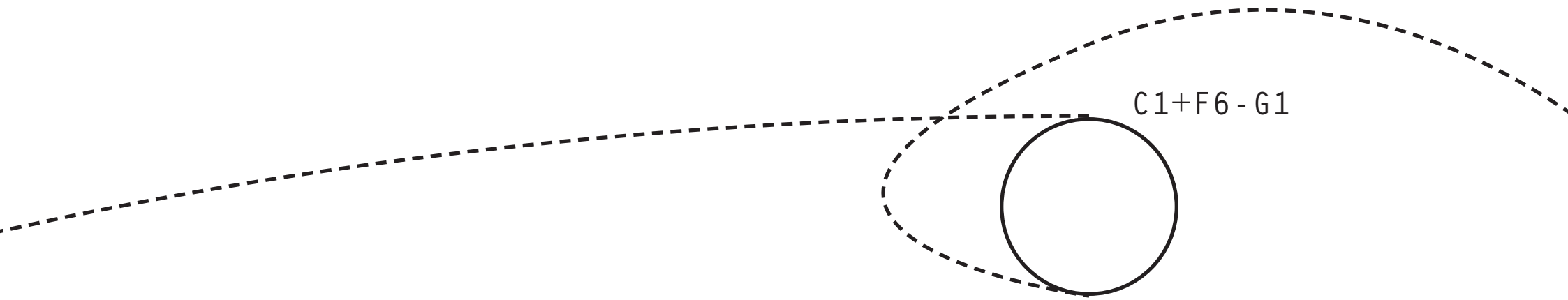












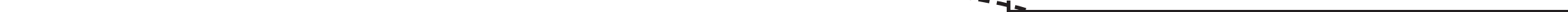
C1+F6 - G1

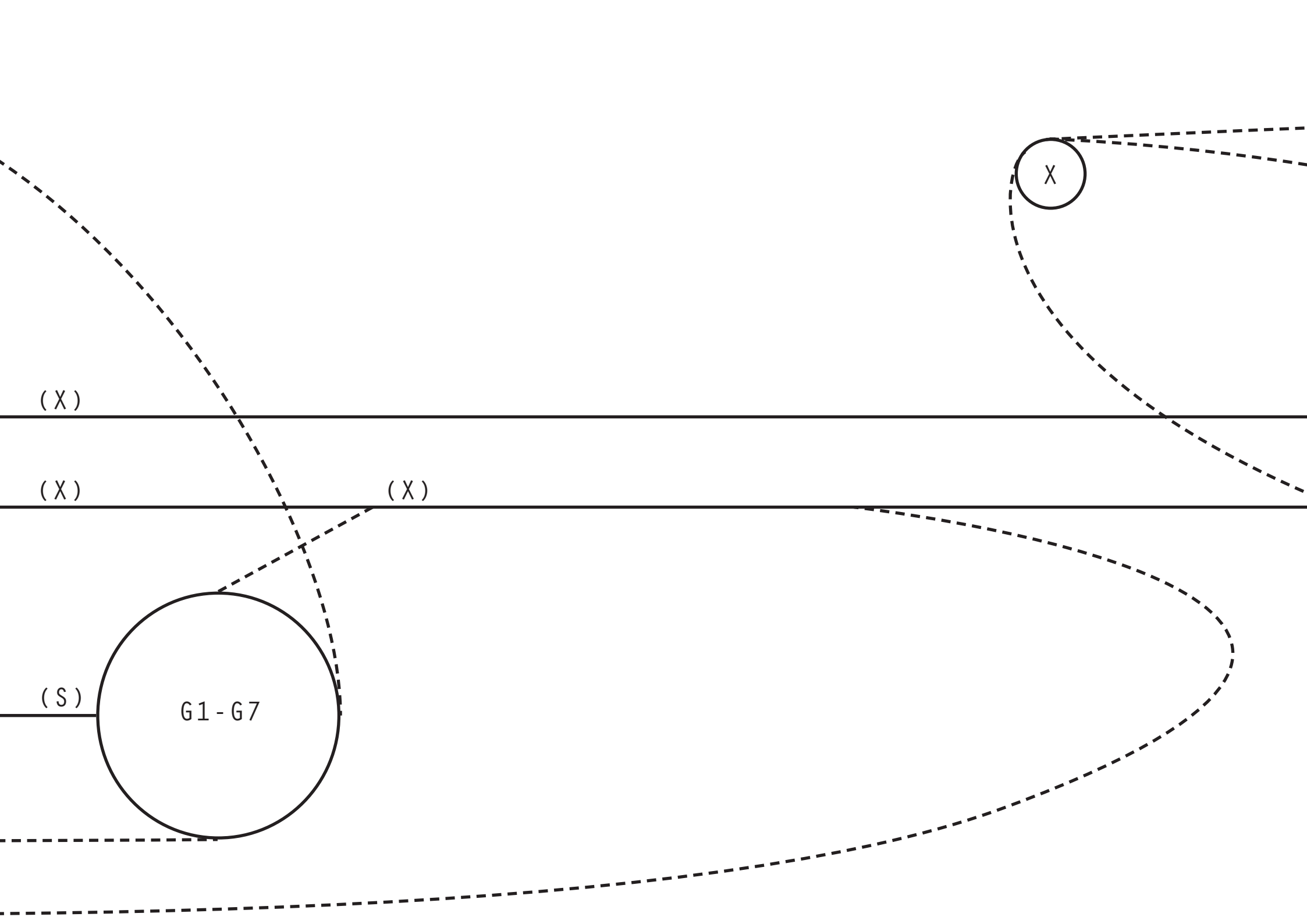
(X)

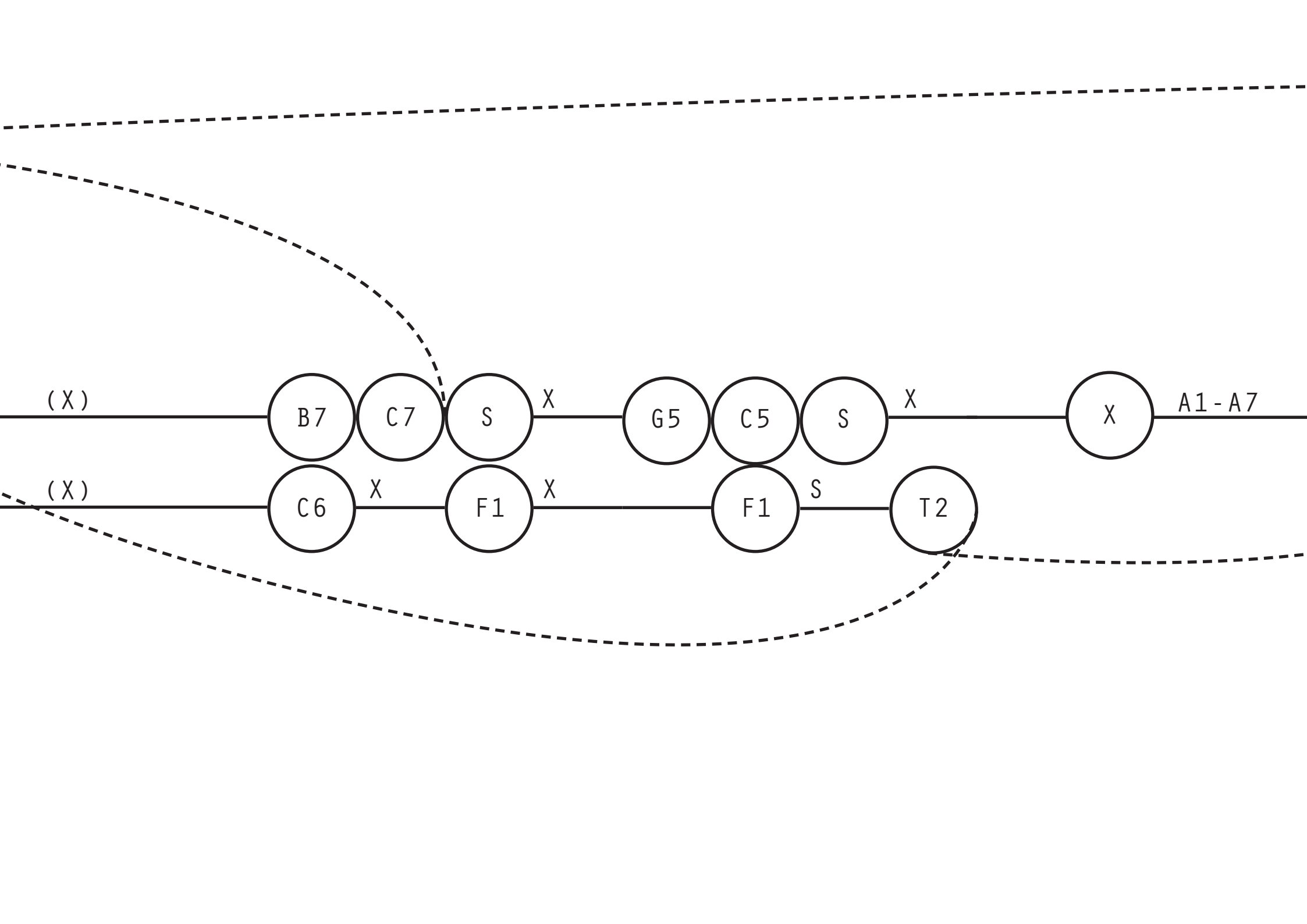
(X)

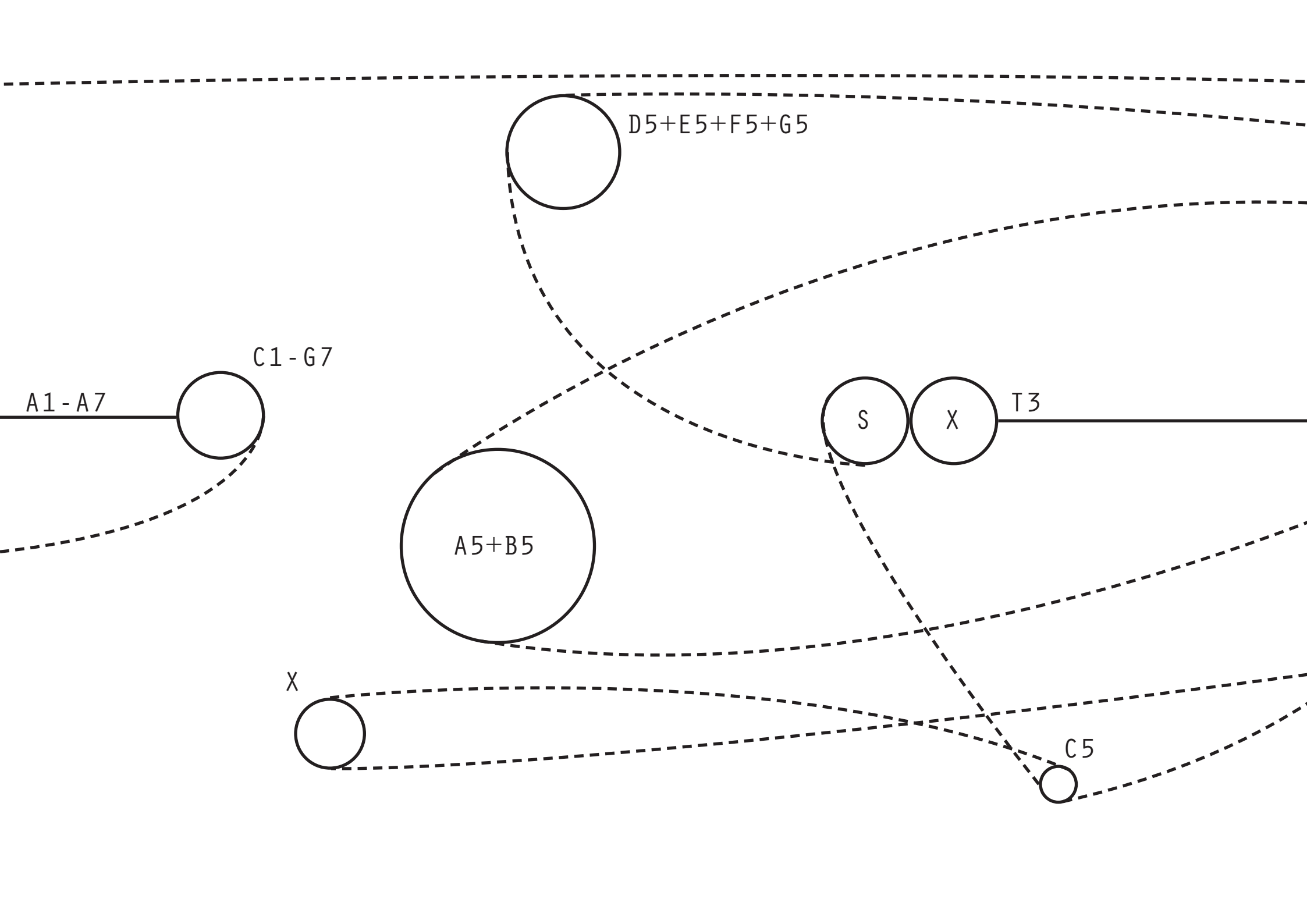


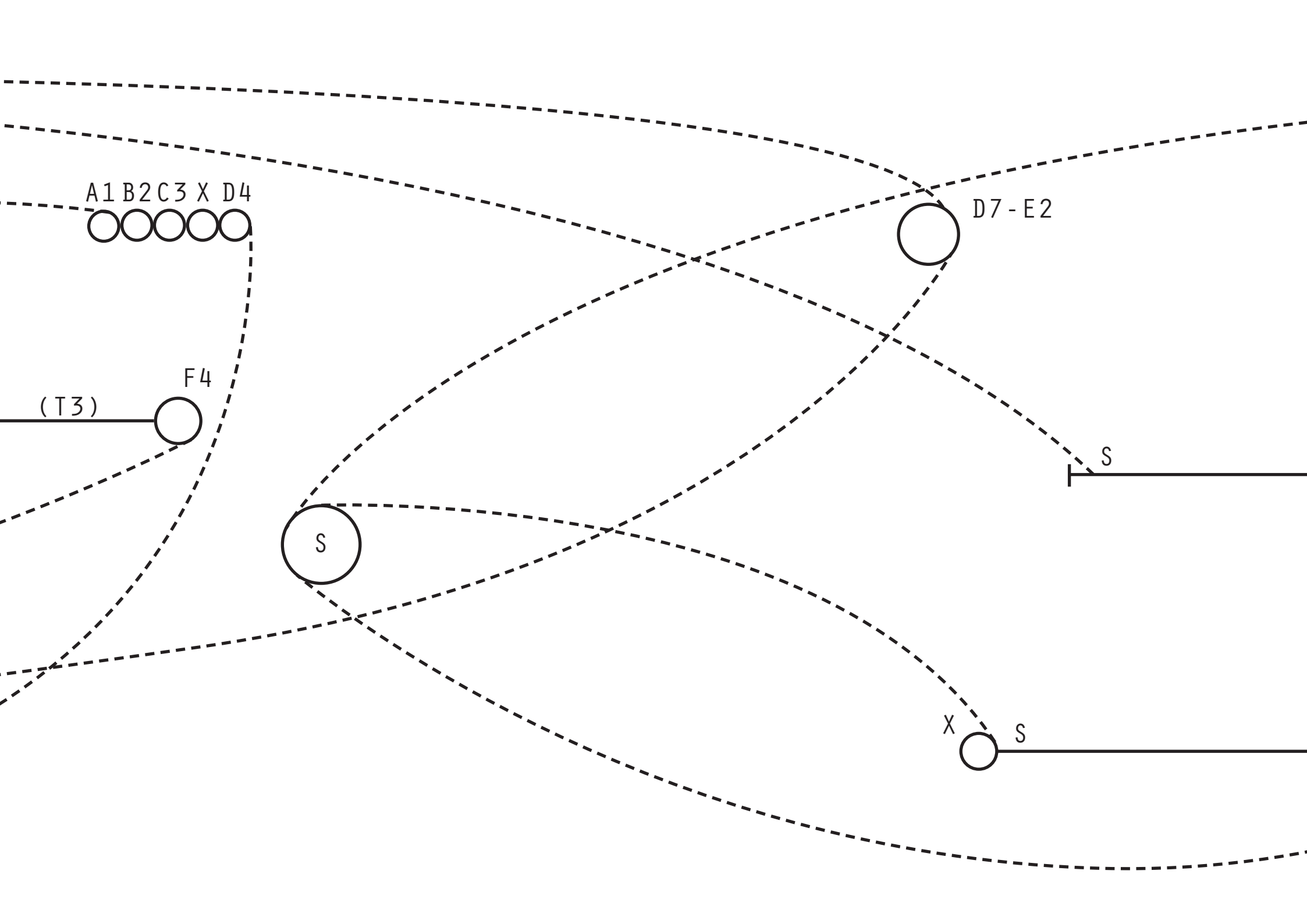
S

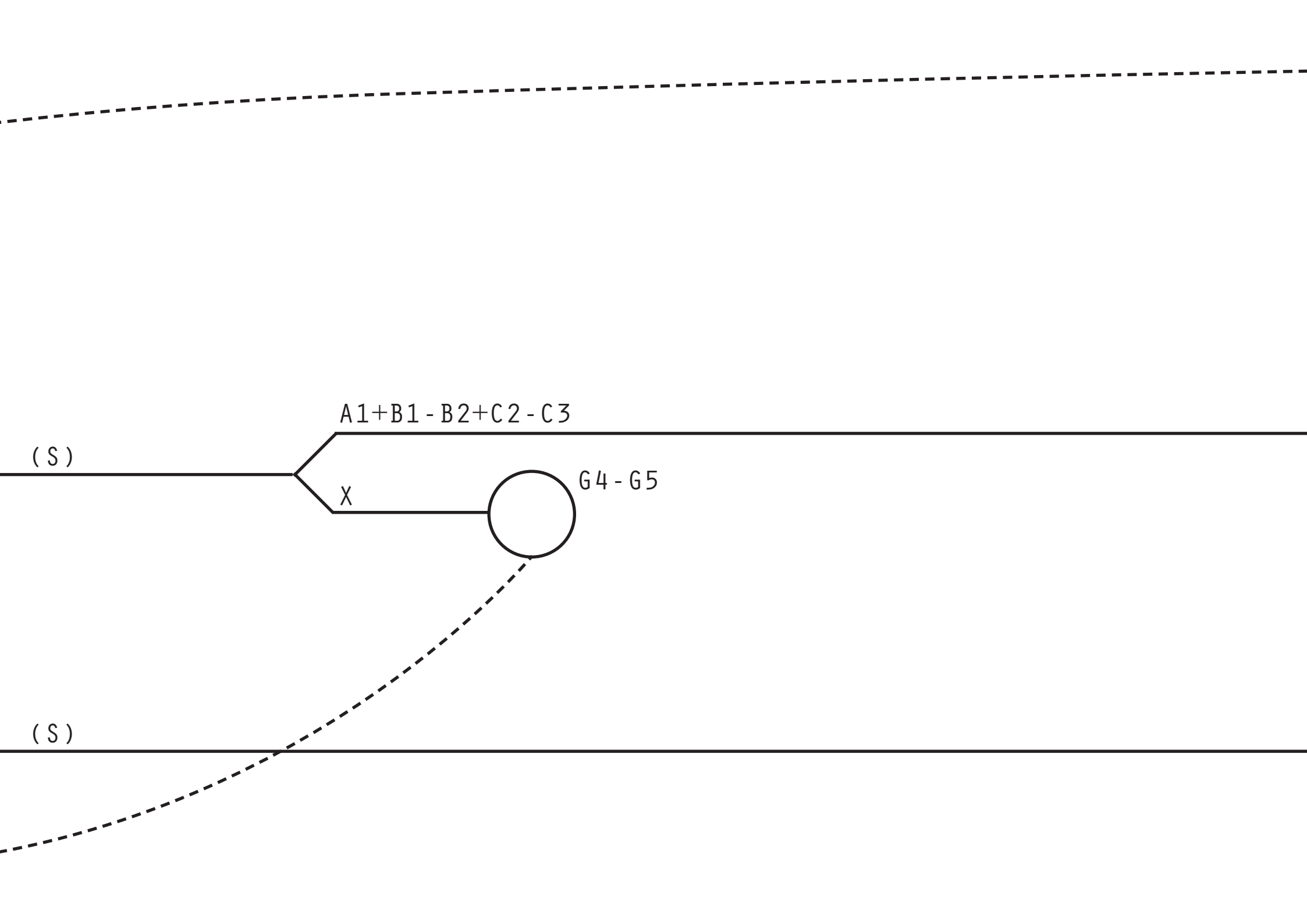












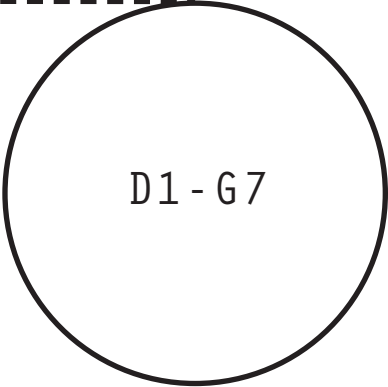
(S)

(S)

$A1+B1 - B2+C2 - C3$

X

$G4 - G5$



D1 - G7

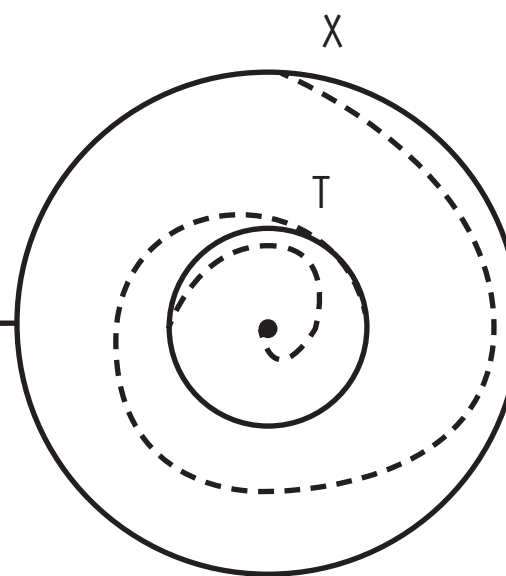
A1+B1 - B2+C2 - C3

(S)

B1 - G4

(A1 - E7)

(S)



(B1 - G4)

(B1 - G4)

(A1 - E7)



(B1 - G4)

T

(B1 - G4)

(T)

X



(B1 - G4)

(X)

(X)

