



# Aaron A. Cotton

Composer

United States (USA)

## About the artist

Complexities in linguisticizing musicological transaxiomized mathematical benefit forum-base relegant structuralist ubiquity-set formalism suchwise representative of near-nexiality-para-subrogates on elementary intermediaries ad hoc langue-bias premises o-typality-like constructs, some theory bases collaborate concrescently ergo-ergodical by fractality of vicissitudes implicating reliance factorships para new insights available through higher-order synthetic resonance mathematical infallibility.

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-aaronacotton.htm>

## About the piece

<b>Title:</b>	Invention No.7
<b>Composer:</b>	Cotton, Aaron A.
<b>Copyright:</b>	Copyright © Aaron A. Cotton
<b>Publisher:</b>	Cotton, Aaron A.
<b>Instrumentation:</b>	piano, drums
<b>Style:</b>	Contemporary
<b>Comment:</b>	2 minutes duration

Aaron A. Cotton on [free-scores.com](https://www.free-scores.com)



- listen to the audio
- share your interpretation
- comment
- contact the artist

Invention No.7

Invention-No-7

The first system of musical notation for 'Invention-No-7' consists of a single staff in treble clef with a 4/4 time signature. It features a series of chords and intervals, including a prominent tritone (F# and C) in the first measure. The notation includes various accidentals such as sharps, flats, and naturals, and is characterized by a complex, dissonant harmonic texture.

The second system of musical notation continues the piece, maintaining the same treble clef and 4/4 time signature. It features a variety of chordal structures and intervals, including a tritone (F# and C) in the second measure. The notation includes various accidentals such as sharps, flats, and naturals, and is characterized by a complex, dissonant harmonic texture.

The third system of musical notation shows the final part of the piece. It begins with a treble clef and 4/4 time signature, featuring a few chords and intervals, including a tritone (F# and C) in the first measure. The notation includes various accidentals such as sharps, flats, and naturals, and is characterized by a complex, dissonant harmonic texture.

