

The big deal is that we're playing any of these lines in pitch & rhythm unison, & when that's happening, the improvisational element comes in the delivery of timbre.

We're playing toward an ensemble sound & blend, but that sound can be collectively reinvented with an unlimited potential for subtle variation.

1. Any pitch can be played in any octave.
2. Use as much timbral variety as you can in addition to your standard & personal sound.

Bowed Strings: include pizzicato, vibrato, sans vibrato,
sul ponticello, sul tasto, harmonics ...

Guitars: include near bridge, muted string, harmonics,
bottleneck slide, electronic alterations ...

Brass: every mute you got + half valve...

3. Each line accents features in the other lines. Listen for them.
4. Silence is as important as any sound. Silences should be accented. As this is a large ensemble leaving notes out (& laying out) may half of the time be your most important contribution.
5. Accent the silences.
6. Short or staccato tones make space & help create a *sforzando* effect ensemblewise.
7. Leave out a lot of notes to taste, somebody else will play them.
8. Possible alternative voicings on conduction cue:
 - A. Play everything on one *Single Pitch*.
 - B. Play with a sound of *Indefinite Pitch* to get a percussion effect.
9. Some other developmental cues:
 - A. *Loop* a single measure.
 - B. *Criss Cross*: Play every other measure.
 - C. *Prune*: Don't play all the notes; leave some (or a lot) out.
 - D. *Change Pitch* as you hear it.
 - E. *Local Development*: Improvised elaboration of material.
 - F. *Open Development*: Follow your ear & whatever's happening.

CONCEPT & STRUCTURE NOTES

There are 2 notated charts.

One is the core matrix (3 staves)

The other spreads melodic lines derived from the core matrix (2 staves)

Core Matrix (3 staves)

Stave #1. dotted quarter notes

Stave #2. quarter notes

Stave #3. triplet quarter notes

These 3 different melodies spell out 3 different tempos

within a measure of 6/4 (for convenience),

EXCEPT that measure #2 drops the last beat & becomes 5/4

to keep the core patterns from blurring into a vamp

(which this isn't).

The 3 tempos relate in a 4:6:9 polyrhythmic relationship

which also means that

Line 1 & Line 2 relate

as 2:3

& that

Line 2 & Line 3 also relate

as 2:3

(but at a faster tempo).

Including the 2 stave melody chart,

Any version of measure 1 is interchangeable with any other.

Any version of measure 2 is interchangeable with any other.

Any version of measure 3 is interchangeable with any other.

There are no set tonalities

or chords.

Think about the intervals

instead.