

HAMMER ANVIL STIRRUP

A		<p>This cell is repeated with continuous transformation of timbre, attack, and texture. Melodic material from the pitchmaps may be used in the rhythmic unison.</p>
B		<p>Sounds are held and transformed slowly in pitch, timbre, texture.</p>
C		<p>Canons are created through imitation and transformation - both pitched and unpitched sounds may be used. Pitched material should reference the pitchmap.</p>
D		<p>The rhythm of A is played using only overtones. Players "pop out" with very short improvised statements then return to the ensemble flux.</p>
E		<p>Define: Contrast. Players improvise extreme contrasts to each other's activities.</p>
F		<p>Players "sustain" as in B with "pop outs."</p>
G		<p>Ensemble improvisation using any of the piece's core elements or instructions.</p>
H		<p>Sustain in overtones only.</p>
I		<p>Players repeat the quarter-note any number of times at the end of the core rhythm. This should increase as the rhythm repeats. Cue into final unison repetition for ending.</p>

Pitchmap:

