

ff

5/4 11/8 5/4 4/4 11/8

4/4 11/8

ff

mf

8 4

4/4 8 4/4 7 4/4

2/4 4/4 2/4 8 2/4 8 4/4

4/4 8 2/4 5/8 2/4 5/8 2/4 7/8 4/4

4/4 5/8 2/4 5/8 4/4 5/4

Diagram showing musical notation transitions with arrows and a padlock icon.

Diagram showing musical notation with accents and a repeat sign.

VLN 1 VLN 2 VLA CLO

ZIGWAG

I-IV roman numerals indicate sections comprised of indefinite ostinatos + improvisations.

Primary ostinato material is in clear ink, and secondary and tertiary optional variations appear in faded ink, to indicate 'priority'.

Over each ostinato, sequential improvisatory events occur as written in colored symbols. Graphic symbols are non-specific and do not indicate anything related to melodic direction nor dynamics. They simply indicate a creative trajectory, and vaguely occupy an approximate register indicated by the clef. Interpretable data may be gleaned by comparison to other more traditionally-notated glyphs, and between variations in color. A suggestion of a rhythmic kernel for each improvisation is indicated below the clef, on which to loosely base density and articulation. Once an improvisation has ended, players 'rejoin' the ensemble ostinato to accompany the next improvisor(s)

After movements I - IV, transitions begin into linear / arpeggiated material.

All pitches are open and freely interpreted by the player, including clef, transposition, and key signature. Intervals and melodic direction here should be considered in a relatively 'faithful' or representative manner.



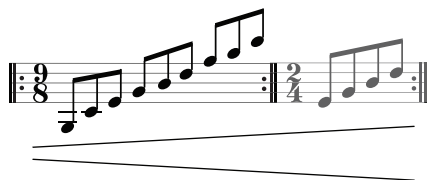
indicate a "reset" of interpreted pitch, cued by one designated member of the ensemble. At each instance, all players will reinterpret pitched material (i.e., choose new pitches).



indicates a freely interpreted transition (rhythmic, intervalic) from one measure to the next.



indicates that once everyone has "arrived" or are "locked" into a figure that has culminated into unity / no longer in transition, the ensemble progresses with a cue to the next measure.



*top of page 2 is possibly confusing, this passage means that the 2/4 bar functions as a secondary option for gradual phasing or superimposing against the 9/8 and transitioning into the next 2/4.