

[illegible]

## INSTRUCTIONS

1. For any object, instrument or voice.
2. Before starting the piece, the players are free to choose a combination of any two simultaneous sounds to which they can return to at any point in the piece, if they so desire.
3. The interpretation of this score can begin with any of the modules, discarding one or more, or repeating some others at will. It can also be interpreted with several or all of them simultaneously.
4. In each module, the aural ideas are expressed and then followed by periods of silence:

- ▲ → Short aural idea  
 ■ → Medium aural idea  
 ■ → Long aural idea


Aural ideas can be the clean sounds of an instrument or voice, or some other configuration of sounds. The name “aural ideas” rather than the word “sounds” has been used to underline that these are configurations—mixes, noises—and not just musical notes.

Silences are indicated by the blank space immediately following the aural ideas.

5. The colors mark changes in the character of the performance and/or freely chosen techniques.

5. The position of aural ideas defines their pitch. If they are located at the top of the module, they are expected to be higher. The reverse happens if they are located at the bottom where they should be lower. Each module generally incorporates the notation for duplicated aural ideas at two levels. During the performance these can be alternated and combined. The player can also choose to use one or the other interchangeably.

7. Volume is indicated by short lines located at the beginning of each module:

-  → Loud  
 → Regular  
 → Soft  
 → Very soft

It is optional whether to maintain the volume indicated at the beginning of each module or to reduce it gradually as the end approaches.

8. The tempo is marked at the beginning of each module. There are five speeds: very slow, slow, moderate, fast, very fast.

9. The total duration of the piece is unlimited.

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