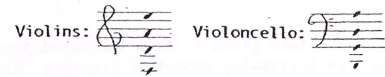


## Notation and Performing Techniques

The violins and violoncello are tuned as follows:









The overall work contains a high content of noise. Indeterminate noise, as a result of dynamics, range, and technique are expected and encouraged.

### BOWS

In order to achieve a more "rude," "brutal" sound, the performers are asked to use the following:

First violin: regular bow  
Second violin: viola bow  
Viola: violoncello bow  
Violoncello: contrabass bow

### Accidentals

 Indicates a note that is 3/4 sharp  
 Indicates a note that is 1/2 sharp  
 Indicates a note that is 1/4 sharp  
 Indicates a note that is 1/4 flat  
 Indicates a note that is 1/2 flat  
 Indicates a note that is 3/4 flat

### Clefs



Bridge clef I. Indicates where to bow between the bridge and the middle of the fretboard.



Bridge clef II. Indicates actions on the bridge.



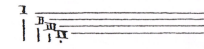
Bridge clef III. Play on side of the bridge (most resonant section always).



Tailpiece clef. Play on tailpiece (most resonant section always).



Single line clef. Used for damped grinding notation.



String clef. Indicates which string to play behind the bridge.

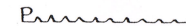
### Actions of the left hand



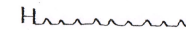
Muting sign. Place hand lightly across all four strings.



Stop muting. Pull hand away from strings.

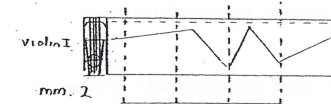


Finger pressure. Rapid alteration of pressure. The sound of the string striking the fretboard can be heard. The finger should not leave the string.



Hammer on. Begin in space and end in space, hammering the string in between. In addition to the stopped note, variable harmonics and open string sounds will result.

### Actions of the right hand



In addition to the usual horizontal movement, the performer must also move the bow between the bridge and middle fingerboard as indicated by the graphic. The broken line represents the bridge and is included to aid orientation.



Irregular motion in the form of an "eight."



Irregular circular motion.



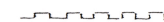
oblique motion back and forth.



vertical motion backwards and forwards.



Beginning and ending in space, hammering the string between.



Overpressed bowing at the frog. Maximal bow pressure with extremely restrained bowing which should never falter.