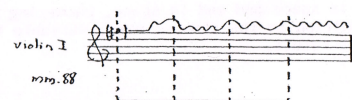


## Spatial notation



The excerpt above illustrates a spatially notated section of music. The slurs above and below the groups of notes are not meant to indicate legato articulations, they indicate groupings. The tones within such groups must sound as "belonging" together, as in a cell. Pay close attention to the space in between notes and groups with regard to the icti of each bar. The beats of each bar are clearly indicated by the "timespine" below the staff as well as the dotted lines which are written through the staff. Notes in spatial settings must be performed in a very articulate and clear manner in order to achieve a "pointillistic" sound. Such sections should never become static, i.e. they should be performed as with "forward motion."

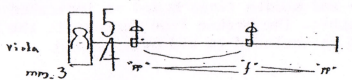
## Other notation



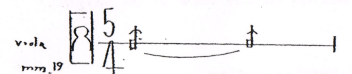
Graphic oscillation. Sound should be analogous to the written graphic. Strict attention must be paid to the shape and exact width and number of oscillations within the indicated beat structure.



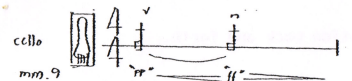
Behind the bridge on indicated string.



On the bridge, wood only (used with bridge clef).



On the bridge: wood and string on both sides of bridge (used with bridge clef). Resultant sound is a complex of wood and string noise.



Tailpiece (used with tailpiece clef). Use the most resonant part of the tailpiece. A wood tailpiece on the viola and violoncello are preferred.



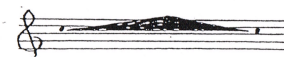
Broken lines with arrows always mean gradual change, i.e. gradual change from sul pont. to ordinario, or gradual change of tempo etc.

## Grinding

All grinding effects must be performed with conviction.



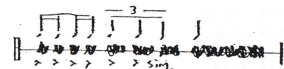
Pressure grind I. From indicated pitch, apply an increasing amount of pressure. Maximal pressure occurs at the thickest part of the bar.



Pressure grind II. From indicated pitch apply an increasing amount of pressure. When maximal density is achieved, decrease pressure, thus returning to the indicated pitch.



Fingered grind. Place as much of the hair as possible on the string and as close to the bridge as possible. The bow should never leave strings. Play as glissandi when the notation is on an angle between notes.



Brutal grinding with frog at bridge. Rhythms must be adhered to. When the duration are long, i.e. a quarter note or longer, the grinding should be irregular; this results in ad lib. micro rhythms within the larger structure. Such grinding is always muted, that is the left hand is placed lightly upon the strings. Play on indicated strings (performer will occasionally be asked to switch strings during a grind).

## Disposition

Viola  
Violoncello  
violin I  
Violin II