

[vc altero] OB per.

after μ reaches culmination in top 3/11 in upper 2 at pp or ppp, another version of μ becomes available. increasingly less dense statements of μ - high, bright, quiet, then. works perfectly as foreshadow earlier in \equiv . works perfectly as memory later in \equiv . can be sustained for very long time.

[off-stay Hauptfabe]

[12ET w/intercalated 12ET windows]

can be used in super thin

version as memory

⑦ perforated getato frames. ⑧ very perf. get. frames. ⑨ silence w/ occ. get. strands. ← all 12ET for perforated vj

μ contains successive MM as a way of achieving maximum T.

once μ reaches culmination at ⑥ μ alternates subto between 12ET and 24ET versions; 12/24ET alternates in effect only during ⑥

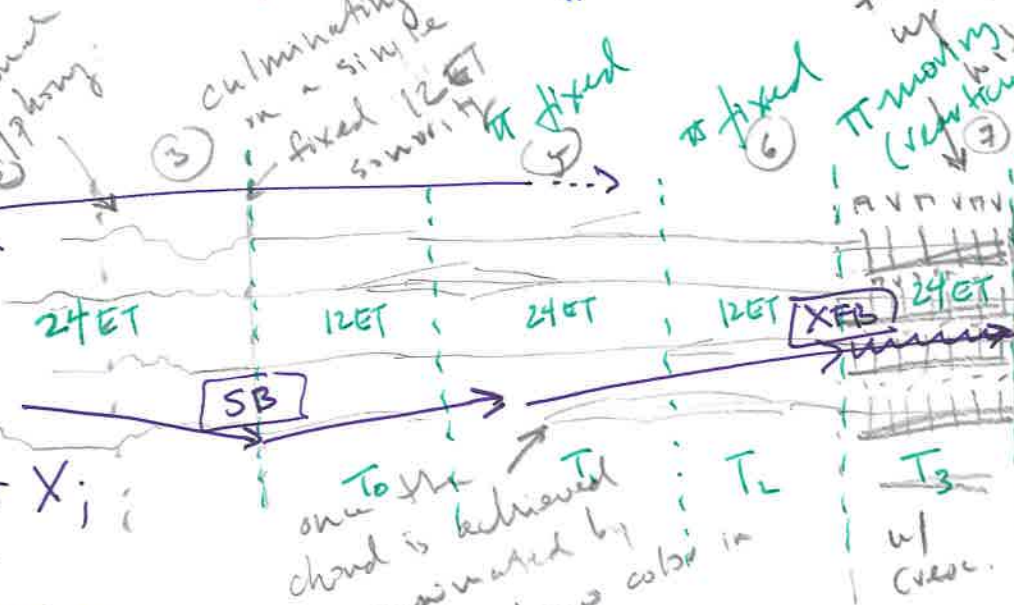
microburst field

[B]

characteristic polyphony
 π moving

P of glissandi embedded in field
 π fixed

① SCP of μ held relatively constant throughout;
 BS of μ from end to SB on arrival of first X;
 BS of μ from SB to XFB during sustenance and subsequent transposition of μ .



once the chord is believed it is animated by changes of how color in the M separates; timeflow holds constant

"timeflow speeds up towards GP
 π moving (repetition)
 no glissandi
 constant
 no glissandi
 constant
 no glissandi
 constant

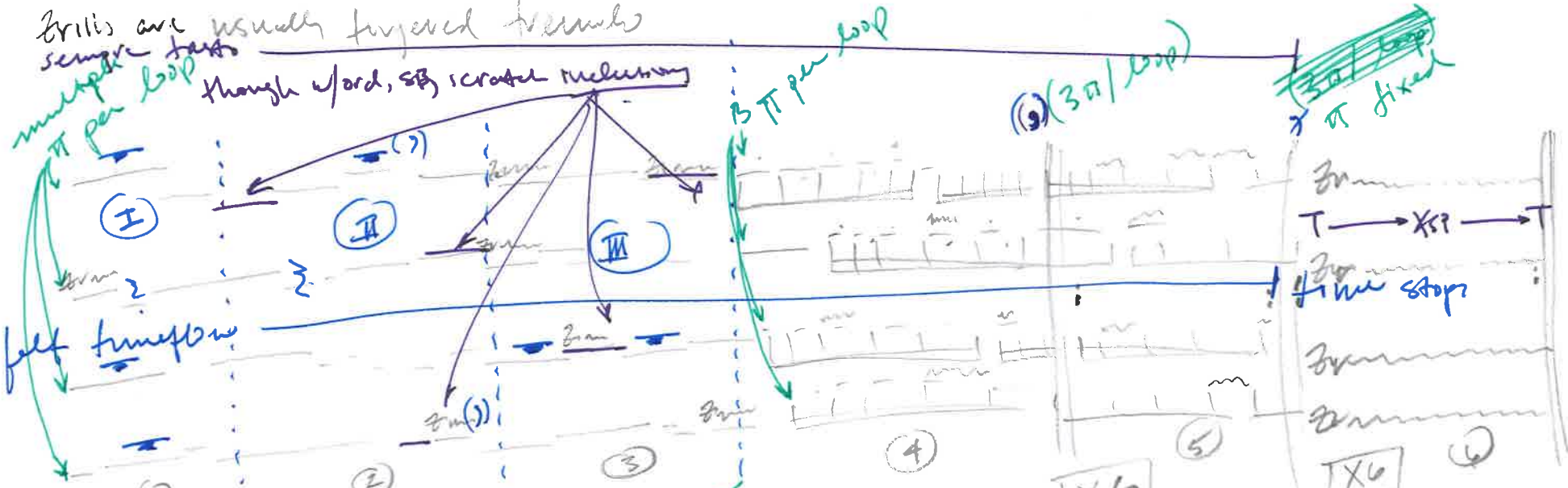


[SB Hauptstake]

[12ET w/ intercalated 24ET windows]

[X 4. though w/ pitch content different in each pass (via transposition)]

(I) whole this can be interrupted by subito change to 4/11 double-stop. returned to previous incl. glissandi of double stop at 74



π application becomes frequent 2-pitch alternation before an after drill; gives rise to characteristic π and character to P of application

Characteristics of P is written out full application

local π and local π mixed mechanics / fluids movement; three modes of synthesis exposition:

I: completely isolated in each π ; all next-delimited; may GP

II: some allowance for 2- on 3-P & per π ; some GP

III: large loops but still some GP

(sample 12BT)

(task Hauptfahn)

handling of repetition block fixes π and P but varies N by discrete amounts: inf, mp, P, PP, PPP, LP, P, mp, inf, f, H, PH; mixed mechanical fluids most

sub PP on arrival of fixed π ; no P only texture; exponential envelope; in all 4 π at same time; SCP changes turned to N envelope changes:

$T \rightarrow XSP \rightarrow T$

μ ends w/ XSP swipe against 4-P chord that is the root of fixed ϕ .

C

first
[D]

①
()

②
() (arco 5°)
() (arco 6°)

③ ④
() -
() -

⑤
A4 + C#6 (5°)
A3 + E6 (6°)
A2 + G5 (2°)
A1 + B4 (9°)

⑥
individual p used as
vibrated forms for
forshadowing and
memory

first form of μ is
detuned octave on
vc IV + va IV at
something like
A#1 and A#2.
A#1 + A#2;
B1 + B#2;
Bb1 + Bd2;
optional vl/vc
participate

p presentation of all 6 vv is sustain;
timeflow stopped for all 6 vv.
bowing diversity
on harmonic
note.
[harmonic Hauptfakt]

second form of μ
combines open vc IV
+ open va IV with
each string being
bowed in different
places to encourage
different partials
to sound for vibra-
tively long periods
of time; N can
be used to serve μ

third form of
 μ adds va II
stopped at A3;
p with v
adds va I II
open to A4.
 μ exhibits
large N
range; fff
appearance,
appear

fourth form of μ
adds overtone
partials on all M
at different partials;
Nemulapig and sub
N treatments
all appear.

seventh form of μ
uses just partials
9° + 7° + 6° + 5° as
B4 + G5 + E6 + C#6

eightth form of μ
that is single XSP
swipe against
9° 7° 6° 5°.

sixth form of μ
adds piccolo
treatment to
overtone triad
version ⑤ of μ ;
extreme acidity
w/ fff and
extreme snow

w/ III; SCP
changes here in ④
minor there
in complete
of marked tails
H: $\overline{\quad\quad\quad}$:H
T \rightarrow XSP \rightarrow T



the related forms are all single bow strokes
of any one color at any one position.

VC OB ped →

eventually all 4 AA wind up in OB; OB either starts to exhibit OB
transitions ($1/4OB \rightarrow 3/4OB$) here or does not start to exhibit OB transition
here; transitions can happen twice in Ξ ; last time on A strings; first
time on G strings; only on A strings (II, II, I, I) or (II, II, IV, IV).
all full-bow alternations $VP \dots$; first form is nose pedal in some
on all AA w/ imperceptible bow changes; second form is VB alternates
in 4-AA bowing polyphony w/ noticeable bow changes; third form
mixes $3/4OB$ and $1/2OB$; fourth form mixes $1/4OB$ and XSP; fifth form
XSP all on stopped BB; sixth form XSP on open II, II, IV, IV;
seventh form XSP articulated by glissando; all PPP
characteristic p is always the same, denominated in quarter notes $1x!$ in $3/4!$;
 $2x!$ in $1/2!$; $3x!$ in $1/3!$; $4x!$ in $1/4!$; duration effect differences in BS.
dynamic is sempre PPP.

E