

"dance" of exaggerated color fingerings in both
clavinet. activity curves of density of finger
exchanges can be made to gradually increase
and then gradually decrease and then
gradually increase again in a type of slow-
moving oscillation. voice-leading can be made
to move very slowly upwards or downwards
while these oscillations take place.

ritated form of the "dance" uses key noise
only, with exaggeratedly loud movements of
the mechanism. this key-noise "dance"
combines impromptu with all of the
materials of ritual: OB, two clicks, rise, stone,
laughs.

game of doubles. vn, va collaborate on the surface of the BD placed between them. opportunity for repetition. stylized on ritualized motion of va's hands from edge of BD head to center and then back again. vn then does the same from the opposite side of BD when she is sitting. trading back and forth of energy between vn, va through these actions. gradual accelerando; gradual ritardando; sudden halt in middle of one of the strokes. gradual integration of fingertip tapping. inward-outward stroke as above then followed by TTTT fingertip tapping at edge of BD head when gesture terminates; overlaid by va then doing the same; the TTTT figures overlap and interlock between vn, va to enchain the inward-outward strokes.

harmonic-particle-initiated motions directed
from VC. as resonant and haptlike as
possible. HP-initiated riefall. HP-initiated
game of doubles. HP-initiated tunculo alla
punta. HP-initiated figures as a recurrent
structure marker.

ricefall. minimally a single grain at a time onto the BD head. ricefilled glasses provided to ~~the~~^{vc} totaling four or six such glasses; one glass provided to va; one glass provided to vu; no rice provided to bcl. till-emergent ricefall: bcl brisbigliando flashes a bot and then ~ bot more and at the same time the vc riceglass begins to shake and then shake more and then less and then boil over and then finally cascade to the floor; receiving surface is paper or wood or skin and is not metal; receiving surface should not look like a closed receptacle; receiving surface may be concealed from view of audience by a cloth. tremolo-emergent ricefall: vu, va tremolos flashers and from this emerges vc ricefall.

circled slate. slate provided to all for 11.
 μ initiated by bcl while vn, va, vc involved
in other music; vn, va, vc eventually
fall silent and become entrained by
bcl circled slate; strings, one-by-one take
pieces of slate and begin circling together
with bcl; tutti; circled slate μ results;
on vc remains at instrument to provide
sensation of pitch while bcl, vn, va circled
slate μ progresses; eventually bcl falls
out of μ ; vn, va remain; inside circled-
slate μ we discover sound of large container
of rice stirred by hand in circles by vc;
we also discover BD head mm in circles
with brush bristles by vn after vn puts
slate aside; bcl remains to direct pitch during
combined vn slate, va BD brushes, vc stirred rice.

incredibly quiet tremolos alla punta probably at different string contact points. probably as an open-string I-II double stop in the va or an open-string II-III double stop in the vn.

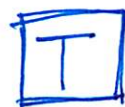
open-string EF#4 ppppp vn tremolo; "pink" tremolo. pink tremolo in combination with rice in noitar and pedal.

tremolo al niente with only rice-noitar remaining.

"measured" trem: notated alla punta to sempre but with written-out rhythms of alternate bow changes. eventually pattern slows down such that stop-on-string rests appear between each short stroke with the tip of the bow.

$\overset{\text{p}}{\text{f}} \overset{\text{p}}{\text{f}} \overset{\text{p}}{\text{f}} \overset{\text{p}}{\text{f}} \overset{\text{p}}{\text{f}} \dots$ particularly interesting when two different p in 2 or 3 different M at the same time.

same patterns of measured trem alla punta but played directly OB.



vibrating column. bcl Bb1 + vc Bb0 with only
the intensive shaping of harmonics to
animate and continuously reanimate the
column. song of harmonics: bcl coaxes out
third, fifth and seventh and null overtones
in different configurations over a fixed
fundamental.

parameterized windows. v_u, v_a, v_c without bcl or with only bcl witnessing. characterise alternate timelaw. counting becomes very important.

predominantly extremely quick movements of both LA and ~~low~~. many rapid and wide glissandi. extensive $\frac{1}{2}$ clt though with intervening moments of arco to bring $\frac{1}{2}$ clt into relief. very fast tempo. extremes of N. each window treated as a type of cartouche with all 3 11 participating in some rapid way though with interaction patterns established between the 3 11 at some moments in some of the windows. bcl independent stratum underneath some windows possibly of kyma's or breath-noise.