

3rd octave interweave.

~~Piano~~ ~~with~~ ~~the~~ first type of piano writing.

midregister of instrument on lower midregister of instrument. legato melodic line writing

in a single voice. this pairs well with

low R of B^b clarinet, w/ bass clarinet, w/

Viola and with cello. // second type. there's

also a type of midregister or uppermidregister writing that pairs well with oboe, B^b clarinet and E^b clarinet, also w/ violin. those may

be the two classes of linear piano writing. //

then there's a special class of writing that comprises bright points articulated together

w/ the xylophone; see "piano plus xylophone". // fourth type. extremely wide R piano pointillism.

over R of 8 octaves. intermedial between

linear piano writing and piano writing of bright

points. // pitch-based foreshadow variation selects a single cell of exact pitches and tropes the

cell. // perhaps type i needs to be a type of

3rd octave klangfarbenmelodie shared between
pf, va, vc, cl. there's a characteristic p in
which each Δ articulates 2-3 pitches and then
holds the final pitch for a long period of
time to allow the other Δ to follow and
do a similar thing. first version in which
the order of articulation is strictly linear
from one Δ to the next Δ . second version in
which the p is characteristic and shared between
all 4 Δ but overlapping w/ all 4 Δ articulations
more or less in polyphony. Δ changes will
be particularly effective. how do ob, vn, perc participate
during p ? they can mark the time of their
witnessing. single attacks or much more sparse
 Δ in same or different p . vn, ob can play in
homorhythm. p can articulate new pitches in
vn, ob line or articulate fixed pitch albeit
intermittently. line becomes effective voice-leading
tool. perc can contribute to vn, ob homorhythm
line w/ snare rolls on one or more of the
three suspended cymbals. so the "linear piano 2

unwriting" is not so linear after all. in fact
comprises two distinct λ . // stripped-down foreshadow
variation selects elements of only upper $v_n, ob, perc$
 λ . even just subsizzle rolls on suspended
cymbal(s) can effectively foreshadow μ so long
as characteristic p and N are deployed. note
that v_n component of upper λ is probably
simpler scratch. // note that upper $v_n, ob, perc$ λ
connects on transitions smoothly to "dramatic
oboe melodrama" by lowering the R of the pitch
to that of the lowest ob R and by increasing
 N to $\#$ and above. // second stripped-down foreshadow
variation selects fully active pitch and p
passage from lower pf, va, vc, d λ but selects just
2 λ or just 3 λ instead of all 4 λ .