

text. dense harmonic field in double stops. ^(A)

itches selected in opposition to partials of
clouded pane. low midregister centered around
v1, v2 IV/F3. first x fast senza vibrato.

second x clarinet nasp bowing on 2^o transitioning
to clarinet flautando bowing on 2^o. motion
declamatory and flat. second v natural
harmonics. third v finger tremolo in place of
double stops. clarinet bowing may limit vc
sometimes to III. field moves once or twice
in Ξ because field is text.

ellipses. first \vee specifies string length (SL), bow ^(B)
 width (BW), rate, pressure. second \vee maximizes
 SL to all-of-string and maximizes BW to fullbow.
 two all-of-string cases; on three: all-of-stopped-string,
 all-of-harmonic-string, all-of-open-string. SLs obey
 all-of-stopped-string < all-of-harmonic-string < all-of-
 open-string. all-of-stopped-string determined by 1.
 all-of-harmonic-string = $SCP_{\text{bridge}} - SCP_{\text{finger}}$. all-of-
 open-string = $SCP_{\text{bridge}} - SCP_{\text{nut}}$. \vee IV SL restricted.
 SL minimizes to 0. other characteristic SLs equal
 to 1cm, 2cm, 4cm, 8cm, 16cm, ..., all centered-on
 SCP_x ; or 1, 2, 4, 8, 16cm up-from SCP_x ; or 1, 2, 4, 8, 16cm
 down-from SCP_x . SL generalizes to $SCP_B - SCP_A$. when
 $SCP_A = SCP_B$ then $SL = 0$ and ordinary back-and-forth
 bowing results; when SL maximizes effect of
 ellipses also maximizes. BW generalizes to $BCP_B - BCP_A$.
 BW maximizes to $BCP_{\text{nut}} - BCP_{\text{full}} = \text{fullbow}$; BW minimizes
 to $BCP_A = BCP_B \Rightarrow BW = 0$, in which case lateral bowing
 results.

$\frac{1}{2}$ cl trajectories. prototypical form whizzing ©
quickly and relatively quietly on low R
itches in multiple 11 at same time. it's
possible that some of the fast strokes encourage
 $\frac{1}{2}$ cl flautando; include note to encourage
where possible. most parameter of the five $\mu\mu$.
second v applies LH-damping. almost all vv
specify BCP fractions. many vv specify SCP
transitions together BCP transitions at same time.
prototypical x are continuous trajectories with
sound of bowchange not emphasized in any
way; second x accents bowchanges; third v
intercalates rests between some segments. μ
is very willing to admit glissandi. pitches come
from one of the two pitch-bearing $\mu\mu$. stripped-
down v removes $\frac{1}{2}$ cl and preserves glissandi. evis-
cerated v uses long S to slow bowspeed to make
 μ have difficulty speaking.

(D)

guid / flight. effects large-scale transformation
across Ξ . first stage sparse single strokes.
second stage sparse strokes with kaleidoscopic
termination types. third stage denser strokes
moderately organized with moderately varied
termination types. fourth stage fully
organized strokes with ~~uniform~~ ^{moderately varied termination.} termination.
fifth stage tremolo-initiation. sixth stage
continuous tremolo. seventh stage continuous
tremolo with scp variation. eighth stage
continuous tremolo with scp variation slowed
independently between 1:1. ninth stage
independent fast-to-fast-possible transitions.
tenth stage \neq fast possible.

(E)

clouded pane: multiphonic field. two vc multiphonic
taken as the generators of the field. under-
lying form taken on open IV at Bb1. artificial
forms with capotasto at Db2, Cb2 appear earlier
in Ξ . each partial up to and including 11°
presented in isolation before appearance of full M,
partials 12°, 13° ignored or 13° presented in very
special context. partials of open-string MIV admit
postpositioned bowing with slowly fluctuating
amounts of fundamental IV/Bb1 introduced.
interpolative lines-of-flight exist between
partials of M1 and partials of M2 as the cross-
product $M1 \times M2$; these are harmonic glissandi.
the cross-product harmonic glissandi are
articulated in many many ways in Ξ ;
these form primary p reservoir for entire Ξ .
only IV; frequently with \sim IV/Bb2.