(A)

ultext. dense harmonic field in four double stops. pitches selected in opposition to partials of clouded pane multiphonic field. pitches in this μ prototypically low-mid R centered around vn1, vn2 IV, F3. two prototypical xx are pure quasi N senza vibrato normale and also clarinet rasp bowing on 2° transitioning to clarinet flautando bowing on 2°. motion is prototypically declamatory and flat. important secondary v reconfigures double stops as finger tremolo on a single string per 1. there is an extension of this secondary fingertremolo v in natural harmonics but an important x constrains on μ x that μ features no harmonics at all; so harmonics' extension of μ must come about only in contact with one of the four other μμ. clarinet bowing may limit vc to III. field moves once on twice in Ξ because field is text.

next. dense harmonic field in double stops.
pitches selected in opposition to partials of
clouded pane. low midregister centered around
v1, v2 IV/F3. first x taste senza vibrato.
second x clarinet nasp bowing on 2° transitioning
to clarinet flautando bowing on 2°. motion
declamatory and flat. second v natural
harmonies. third v finger tremolo in place of
double stops. clarinet bowing may limit vc
sometimes to III. field moves once or twice
in ∃ because field is text.

ellipses. first ✓ specifies string length (SL), bow width (BW), rate, pressure. second ✓ maximizes SL to all-of-string and maximizes BW to full bow. 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 = $SCP_{bridge} - SCP_{+finger}$. all-of-open-string = $SCP_{bridge} - SCP_{nut}$. vc 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 $BCP_{point} - BCP_{talon}$ = full bow; BW minimizes to $BCP_A = BCP_B \Rightarrow BW = 0$, in which case lateral bowing results.

elliptical bowing. restricted to verbal indications. several parameters. SCP taken as center of ellipse. width of ellipse. length of ellipse. ("elliptical bowing"). speed of single cycle ↑↓. also N and especially crescendi and decrescendi. width of ellipse can be communicated by compass-of-bow: full bow, ½B, ¼B, ⅛B, 1/16B. length of ellipse can be communicated by compass-of-string: as tightly as possible (1 cm); 2 cm; 4 cm; 8 cm; 16 cm; as much string as possible from right-before-bridge to right-before-finger. stripped-down zenith version as tight as possible (1 cm diameter) as quickly as possible as lightly as possibly immediately in front of finger: at the point or anywhere else on the bow (BCP) the technique feels controlled. second ↓ as wide SW ("string width") as possible as lightly as possible at moderate speed. third ↓ SW

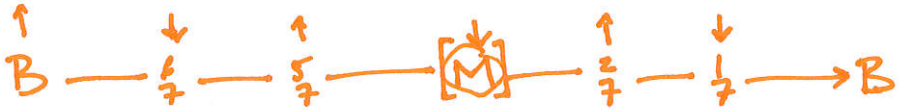
as wide as possible as lightly as possible: uncontrolledly fast; as quickly as possible (while still controlled); quickly; moderately; slowly; extremely slowly with rr given as ρ values. ~~third~~ fourth v 4cm SW: 1cm BW → 2cm BW → 4cm BW → 8cm BW → 1/4 B → 1/2 B → 3/4 B → 7/8 B → ⊕B, all while holding ~~rate of bowing (bow~~ duration of ellipse constant and thus increasing bowspeed greatly. fifth v as inverse of fourth v: 4cm BW: 1cm SW → 2cm SW → 4cm SW → 8cm SW → 1/4 SW → 1/2 SW → 3/4 SW → 7/8 SW → (SW), all while holding duration of ellipse constant and thus increasing lateral bowspeed greatly. sixth v grand controlled free circles with SW = BW. seventh v greatly slowing rate of rr. eighth v with rr rate so slow as to be notated with explicit ρ values.

LH variations: glissandi (at any rate); harmonics; half-harmonics; ~~three-finger muted tone~~.

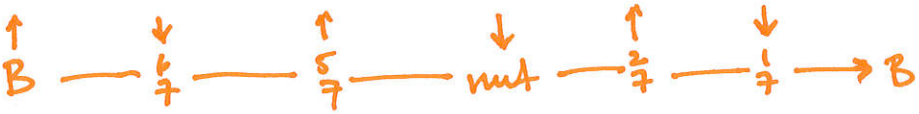
LH-damping.

SCP interpolation.

bridge-to-midpoint interpolation:

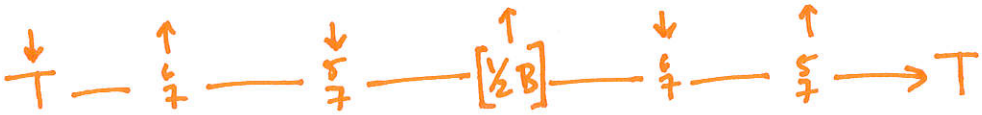


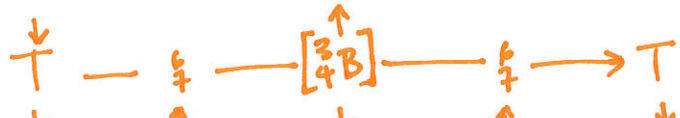
bridge-to-nut interpolation:

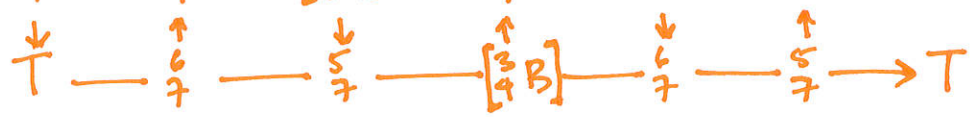


tasto interpolation:

tasto-to-bridge interpolation:

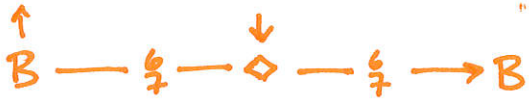






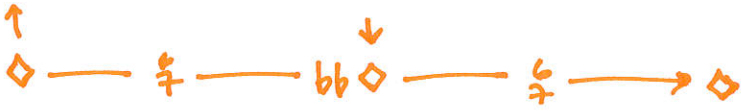
SCP interpolation.

bridge-to-harmonic-finger interpolation:



harmonic-finger interpolation:

obverse harmonic-finger interpolation:



"upstring": from bridge towards nut

"downstring": from nut towards bridge

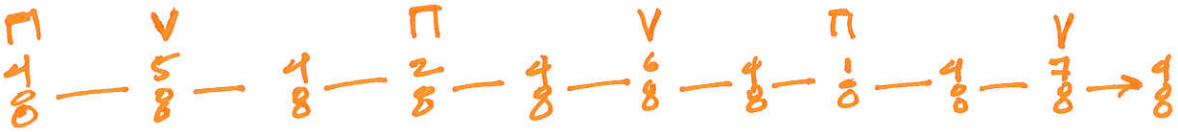
BCP interpolation.

heel-to-point interpolation:

heel interpolation:

point interpolation:

midpoint interpolation:



½ dd trajectories. prototypical form whizzing quickly and relatively quietly on low R pitches in multiple ll at same time. it's possible that some of the fast strokes encourage ½ dd flautando; include note to encourage where possible. most parametric of the five µµ. 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 µµ. stripped-down v removes ½ dd and preserves glissandi. eviscerated v uses long S to slow bowspeed to make µ have difficulty speaking. ©

grid / flight. effects large-scale transformation across ☰. 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 termination~~ moderately varied 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 11. ninth stage independent fasto-to-fasto-possible transitions. tenth stage + fasto possible.

grid / flight. effects large-scale transformati
across ☰ in ten stages. first stage sparsely
[illegible] single [illegible] strokes [illegible]
[illegible] second
stage sparse single strokes with tentorially varied
termination types. third stage denser stroke moderately
organized [illegible] with [illegible] moderately varied
termination types. fourth stage continuous fully organized
[illegible] with uniform termination
[illegible] fifth stage temolo-initiation.
[illegible] sixth stage continuous temolo. [illegible]
[illegible] seventh stage continuous temolo
with scp variation. eighth stage continuous
temolo with scp variation allowed independently
between 11. ninth stage taste-to-taste-possible
transitions independently between 11. tenth
stage + taste possible.

grid / flight
~~resistance grid~~ μ is incredible. effects large-scale transformation across Ξ in several linearly conceived stages. first χ LH-damped airtone; second χ natural harmonics at the same LH positions as airtone. movement transformations are fantastical. starting movement type are isolated rest-delimited strokes in all 4 11 with sparse Δ and rhythmic irregularity used to invoke a dialogue of kaleidoscopic termination types: accented ~~termination; dead~~ stop-on-string; dead stop-on-string; accented lv release-from-string; absolutely unaccented release-from string; al niente stop-on-string; al niente release from string. second movement type maintains dialogue of termination types while striking pattern, the ρ and resulting texture of bowstrokes, including appearance of enchained internal repetition. third stage reverts to sparser Δ and ρ irregularity of first stage and introduces tremolo-imitation.

(D)

(1)

[illegible] fourth stage continuous tremolo [illegible] fifth stage begins SCP transitions within continuous pitched tremolo. [illegible] sixth stage slows tremolo ~~in pattern way between~~ independent, between 4 1 1. [illegible] seventh stage transitions to taste immediately in front of fingers. [illegible] eighth stage dampens this extreme taste.

clouded pane: multiphonic field. two vc multiphonic taken as the generators of the field. underlying tones taken on open IV at Bb1. artificial tones with capotasto at Db2, C#2 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 M IV 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 x 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 va IV/Bb2.