

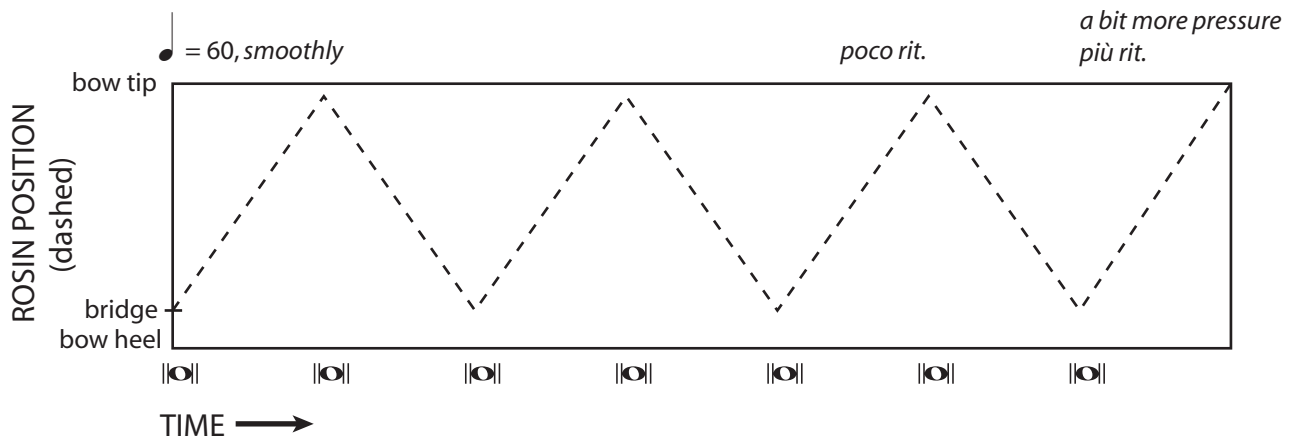
# violin

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# No. 1

Prepare the instrument by weaving a 16-20 cm long piece of approximately 0.017" diameter (gauge 26) steel wire through the strings 2.5 cm in front of the bridge. A length of steel guitar B-string (medium gauge) is, for instance, suitable. The wire should pass under the E and G strings and over the A and D strings of the violin. Notes will sound roughly 1 semitone higher than notated due to the preparation, but do not adjust your fingering positions. Use a bow that has been very heavily rosined immediately before starting to play.

Hold the bow horizontally at the heel with the bowhairs facing upwards and place the instrument in your lap with the scroll away from you. Lightly rest the wood of the bow (near the heel) against the bridge of the instrument. Beginning at the location of the bridge (see the figure below), rosin the bowhairs in long slow sweeps from the bridge to the bow's tip and back again, so that the noise of the rosining process is heard. After the third return to the heel, make a final sweep to the tip, slowing down and exerting slightly greater pressure as you approach it so that the noise becomes distinctly coloured-an ephemeral tone may be elicited from the bowhairs. After reaching the end of the bowhair, put the rosin down and proceed immediately to No. 2.





## No. 3

Place the violin on your lap with the scroll to the right. Quickly but quietly pull the preparation back flush against the bridge using the fingertips of the left hand.

You will use the four fingers of your left hand (LH) to dampen respective strings of the instrument while bowing over the fingerboard just to the right of the right-hand end of the body.

Each system on the following score pages shows one to three graphs: a main one at times accompanied by smaller ones above and/or below it. The main graph shows as many as four lines, one associated with each string. The different types of lines that appear should be interpreted as follows.

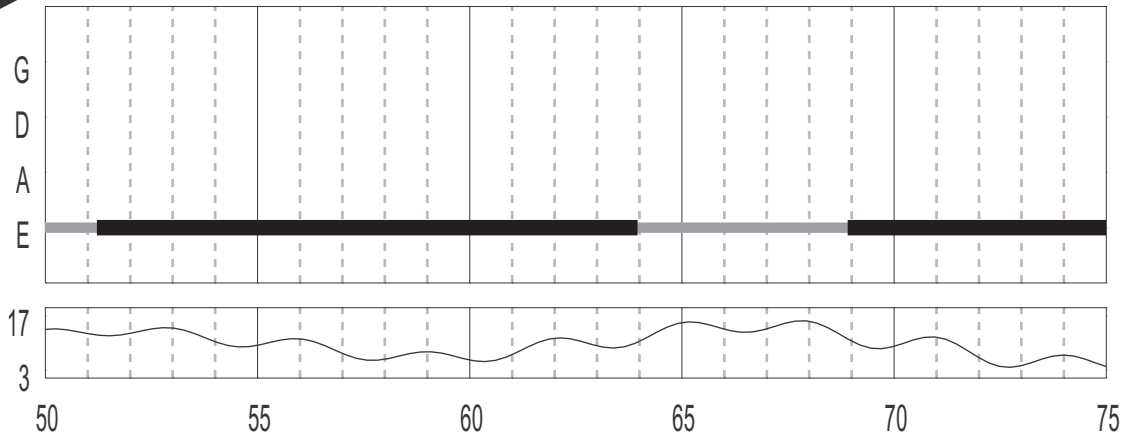
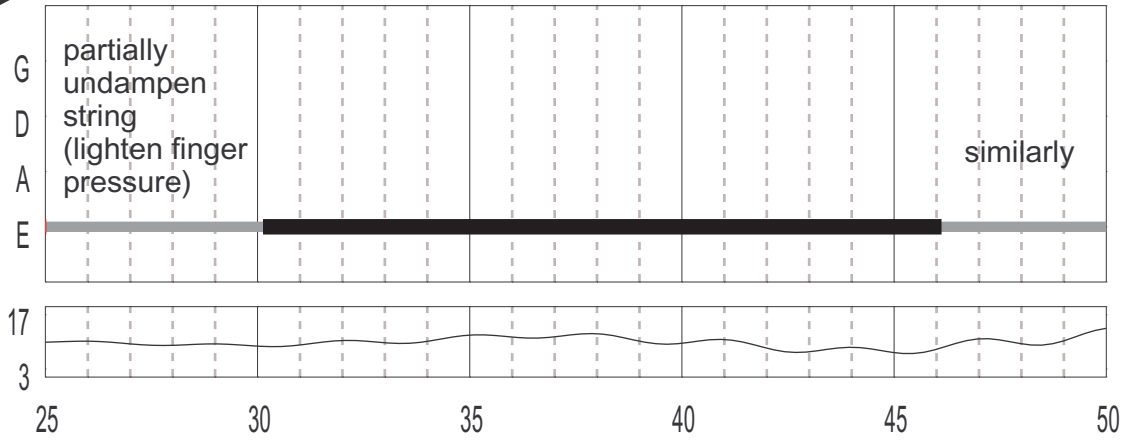
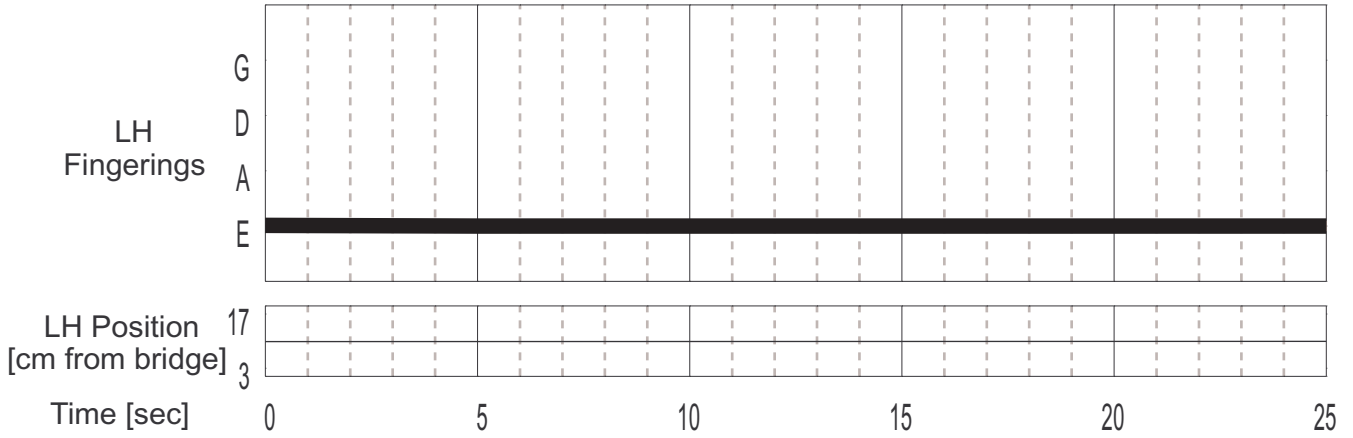
- 1) a heavy line indicates a bowed but thoroughly dampened string;
- 2) a light line indicates a bowed string either lightly dampened or undampened (as marked) by raising the respective LH finger;
- 3) absence of a line indicates that the respective string is unbowed.

The smaller graph below the main diagram indicates the position of the LH along the length of the strings, ranging over distances from the bridge of 3 to 17 cm. The performer is not expected to follow the specifications of this graph in detail: it is intended merely to indicate the character and spatial range of the LH motion.

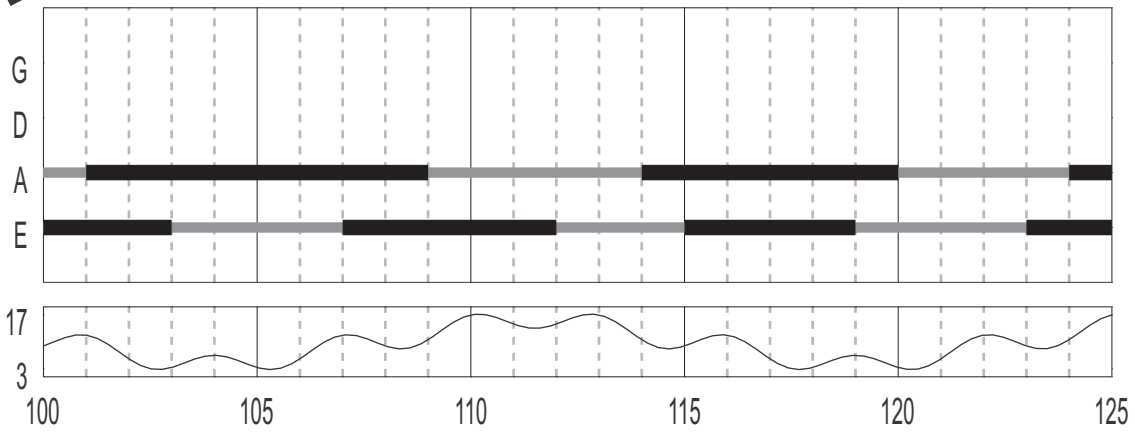
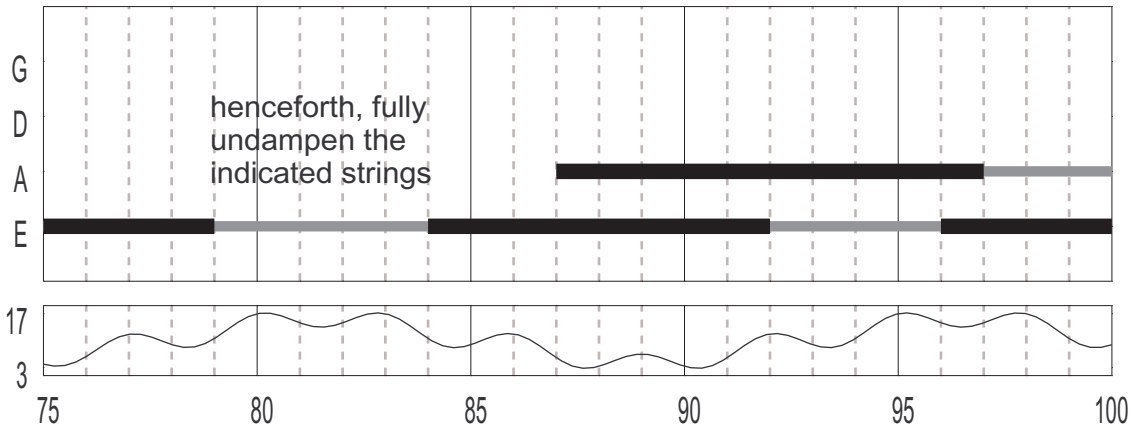
The smaller graph above the main diagram, when present, indicates the position of the bow along the length of the strings, ranging over distances of 0 to 7 cm from the RH end of the body. When not thus indicated, the position of the bow is just to the right of the right-hand end of the instrument's body.

Initial bowing should be heavy enough that the string sticks and slips against the bow at a rate of 6-10 cycles per second. Changes in bow direction should be made simultaneously with the undampening of strings (i.e., at the start of light lines as described in 2 above).

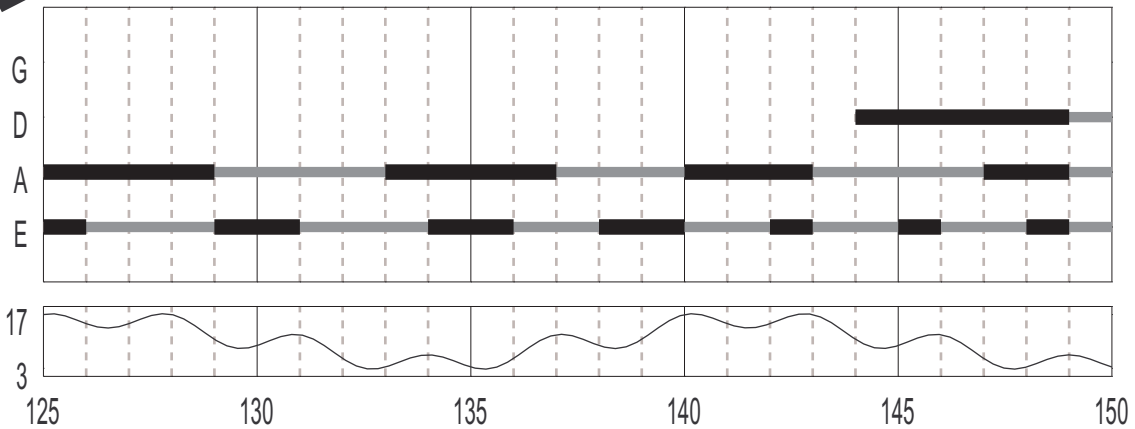
bow speed = 1.5-2.0 cm/sec  
bow pressure = light to moderate



increase bow speed, but not too much →

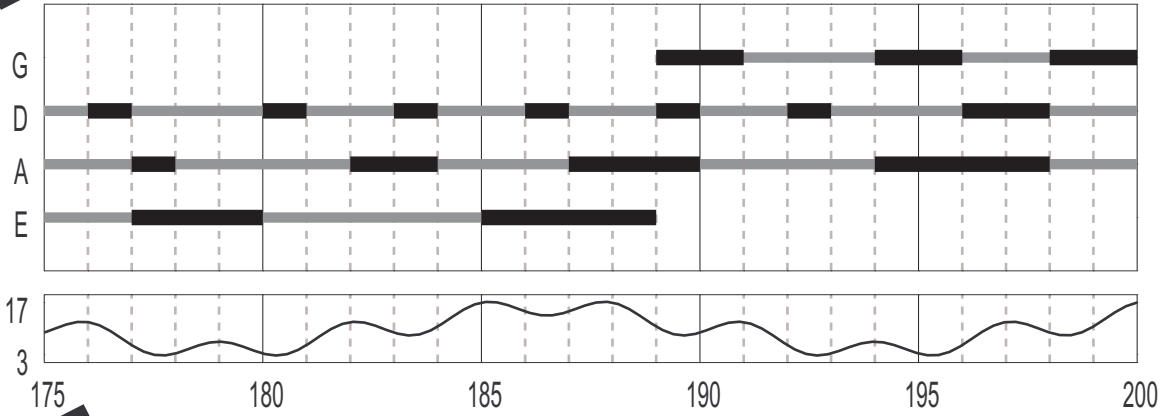
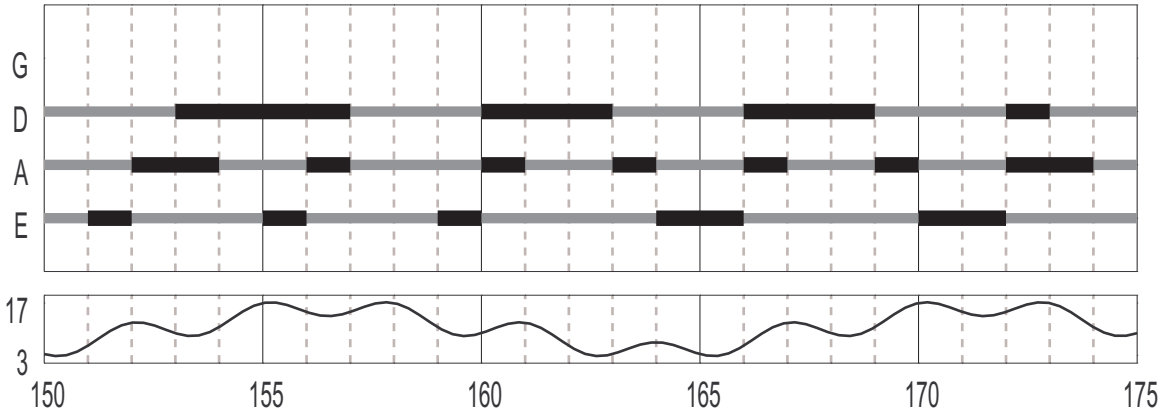


increase bow speed, and pressure →

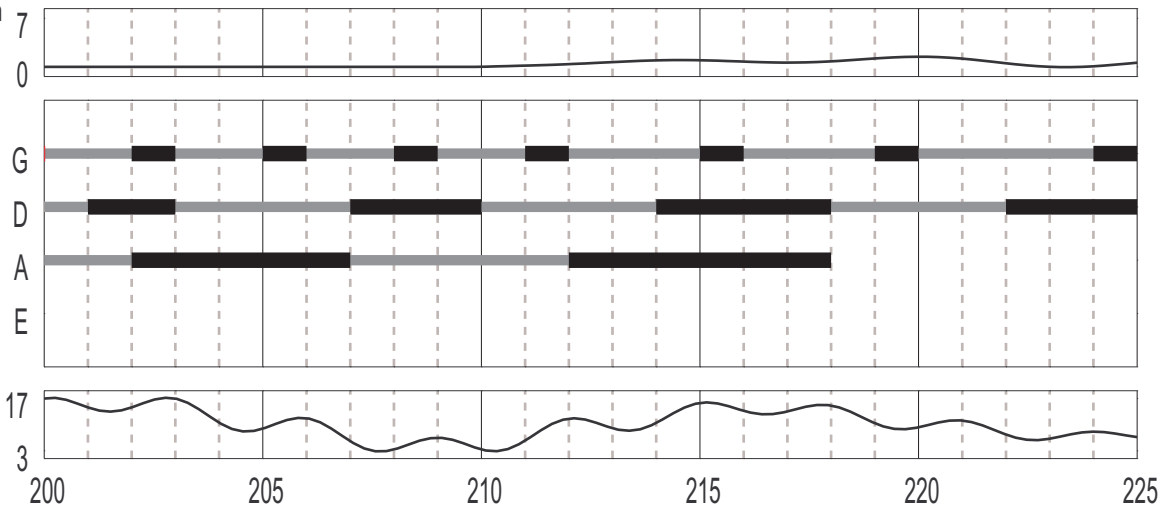


bow speed = 4-6 cm/sec  
bow pressure = very heavy

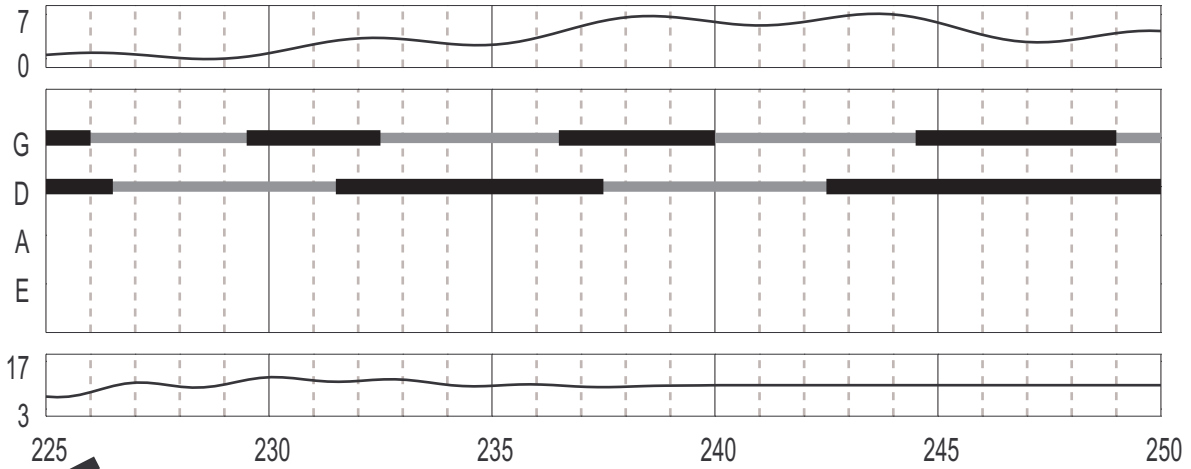
don't let the tempo decrease



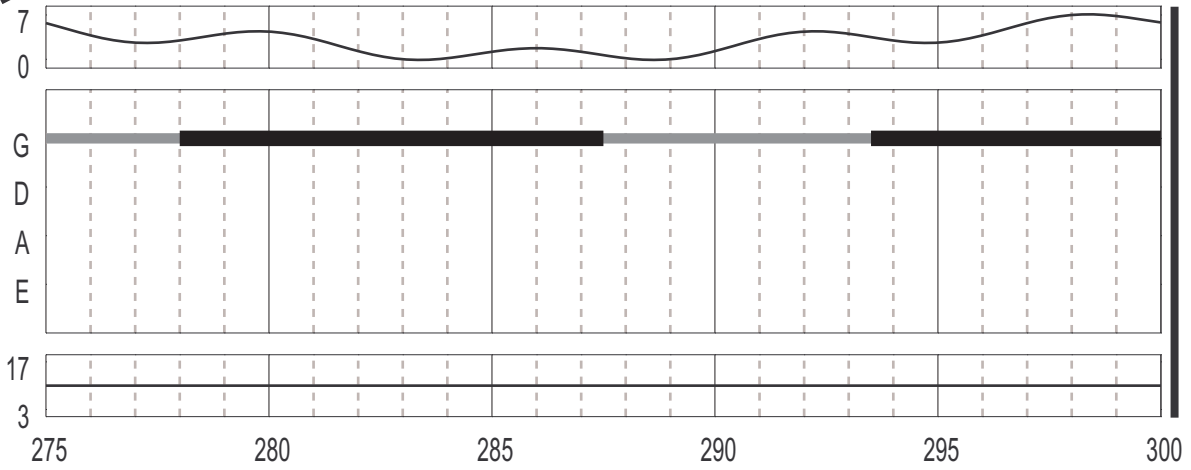
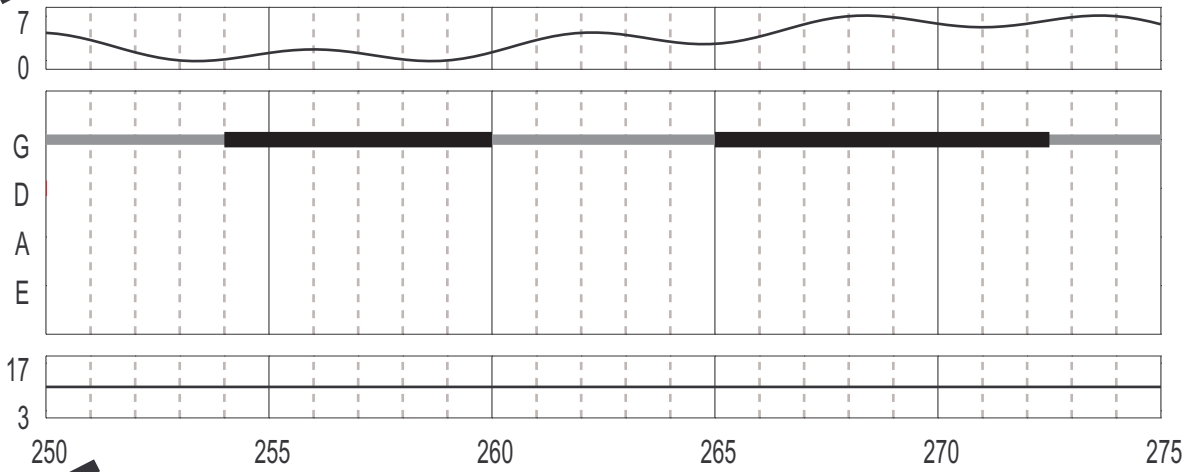
Bow Position  
[cm from RH  
end of body]



decrease bow speed and pressure →



*come prima* →



end



# No. 4

Return the preparation to its position in Piece No. 1. Dampen, but do not depress, the fingered notes. The index finger dampens the G string, the middle finger the D string, the ring finger the A string and the little finger the E string. Bow only the E string (as indicated by the notated E5's, although these never actually sound). Incline the bow such that only a few bowhairs make contact with the string, and position these precisely on top of the preparation. If clear pitches ring out, bow more lightly. If your fingers tend to produce small pizz. sounds when lifted, slide them slightly towards the nut while lifting them in order to avoid this.

"chorale"  $\text{♩} = 10$ , but not strict  $\text{♩}$  (not long)

Bow

Finger

$\text{♩} = 10$  *ppp*

5

9

13

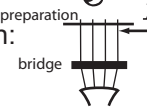
(not long)

# No. 5

Bow the E string (only) continuously using long strokes.  
Bow changes as required, but as smooth as possible.


total duration: about 3 min

Bow location: (approx.)



**ppp**

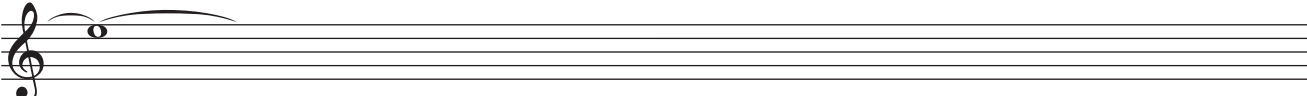
PRESSURE very light  
SPEED very slow



a high "sizzle" becomes audible

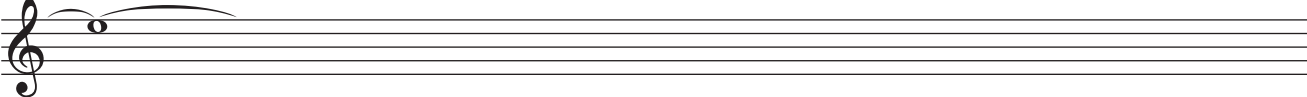
**pp**

PRESSURE & SPEED:  
begin to vary *subtly* with each bowstroke to elicit different pitches and timbres.



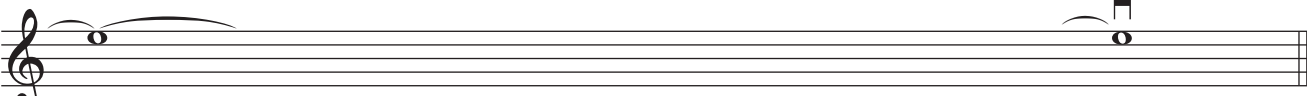
PRESSURE gradually and steadily increase average pressure (slowly at first)

gradual ongoing progress towards increasingly distorted sounds




*cre* - - - - - *scen* - - - - - *do*

PRESSURE large  
SPEED somewhat increased (still slow!)  
AVOID sticking of the bow (speed too slow) and "howling" stable pitches (pressure too light)  
BOW on the heel half of the bow



*cresc. molto*



PRESSURE very large  
don't subside too soon  
TARGET SOUND: white noise storm

**ffff** > **ppp**

PRESSURE smooth but very rapid decrease *attacca*

# No. 6

♩ = 55 *sul E*

1

Repeat the above measure 8 times. Begin by using long bow strokes and by tapping the string lightly with the LH fingers at the positions indicated by the *staccatissimo* notes to create a twittering sound that rises *dal niente*. Gradually move the bowing position to the end of the fingerboard or slightly *sul tasto*, use shorter bow strokes employing the third of the bow nearest the tip, and exaggerate the raising of the LH fingertips above the string so that the bow begins to irregularly bounce a bit due to the motion of the string (but avoid the sound of fingertips drumming on the fingerboard). The dynamic should naturally rise to *mezzo piano*. Keep the neck fairly horizontal in order to prevent slippage of the preparation.

2

*mp* accent the *portamenti* slightly, but do not emphasize their endpoints (non-tenuto!)

4

6

Denotes a very fast, heavy, unmeasured tremolo scratch for the indicated duration.

8

*sfz* *mp* cresc. bit by bit

Musical staff 10, starting at measure 10. It features a treble clef and a key signature of one sharp (F#). The staff contains a series of sixteenth notes with various articulations, including accents (^) and breath marks (v). A dashed line below the staff indicates a crescendo.

(cresc.)

Indicates a fast, forceful scratch lasting the duration of a sixteenth note.

Musical staff 12, starting at measure 12. It continues the musical notation from staff 10. A dashed line below the staff indicates a crescendo. Dynamic markings *mf*, *sfz*, and *sfz* are placed below the staff. A scratch symbol (three horizontal lines) is positioned above the staff in measure 13, and a large accent (^) is placed above the staff in measure 14.

(cresc.)

*mf*

*sfz*

*sfz*

Musical staff 14, starting at measure 14. It continues the musical notation with various articulations and dynamics.

Musical staff 16, starting at measure 16. It continues the musical notation. A scratch symbol is positioned above the staff in measure 16. Dynamic markings *sfz*, *mf*, and *sfz* are placed below the staff.

*sfz*

*mf*

*sfz*

Musical staff 18, starting at measure 18. It continues the musical notation. A dynamic marking *sfz* is placed below the staff in measure 19.

*sfz*



30

*sfz* *mf*

32

*sfz*

The bow crosses the preparation and moves towards the bridge.

34

return to non-stringendo

*sfz* *p*

36

The sound of the LH fingers tapping should be audible.

*sfz*

38

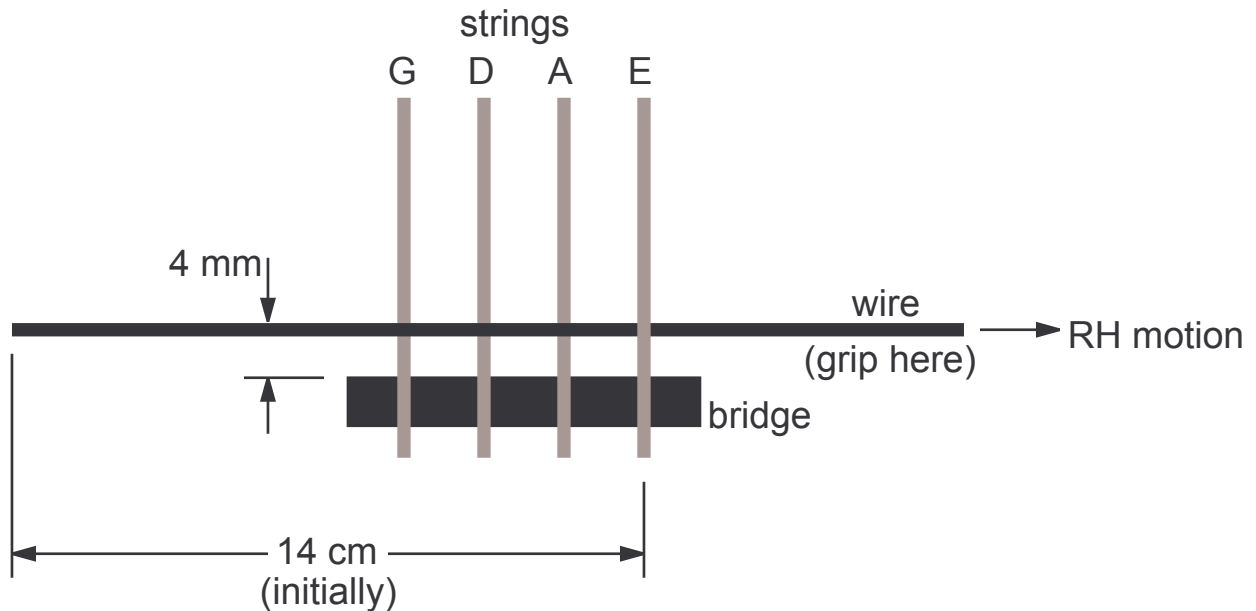
The bow should be right against the bridge.  
Incline it so that only the bowhairs nearest the bridge contact the string.

40

*sfz*

# No. 7

Place the violin flat on your lap with the scroll away from your body and insert the wire preparation through the strings 0.4 cm in front of the bridge. It should pass under the E and over the A, D and G strings as shown below so that 14 cm of the wire is to the left of the E string.



Drive the A string with an E-bow (electromagnetic bowing mechanism) placed so that its indicator light is visible and is 16 cm from the bridge. Place the E-bow by lightly setting its left foot on the D string and rotating the unit so that its right foot descends towards the E string. Bring the E-bow as close to the A string as possible, but avoid allowing the string to buzz against the body of the unit.

Slowly and steadily draw the wire to the right, traversing 14 cm over the course of roughly 2.5 min. Three times the elicited pitch will rise momentarily from A and then fall back again. Each time, slow and stop your RH motion when you have heard the pitch rise to A# and wait for A to return before proceeding as before.

In the last centimetre of the traversal, you may slow the motion to savour the sound of individual harmonics. Approach the end of the wire as closely as possible without allowing it to slip off of the A string, then stop moving it. Very slowly rotate the right foot of the E-bow away from the E string until no further sound is heard.