

2 BASSES laid flat

A I

harmonic melodies with ^{Angled} tipped bow - move bow ord → point Ad lib
 very slow, light bowing (inhale) (exhale)

R.H. BB 1

BB 1 + 2 - flat tremolos w/ light, "dangled" bow - vary bow lengths (short → long) - BB 2 moves up & down string, Ad lib

Bass I

L.H. BB 2 - stops string

* [Stop 1/2 between fingerboard (fb) + bridge (br)]

bow angles (Ad lib changes)
 pp

molto > < > < > <

harmonic melodies - use ord ∞ point Ad lib
 very slow, light bow angles of bow Ad lib

L.H. BB 1

Bass II

R.H. BB 2 - stop string

[stop 1/2 between fb + br]

bow angle (Ad lib changes)

(tasto ∞ ord)

* [BB 2 (L.H.) draws melody using All parts of string from f.b. to BB
 BB 1 - r.h. - hold flat on string, 1" from Bridge (br) - by rocking forward & back, non periodically]

I

BB 2 (L.H.)
 (rests on II + touches I by rocking)

BB 1

(r.h.)

pp calmly

[BB 1 + 2 on I + II II + III]

II

* (see note above)

BB 2

BB 1

pp

BB 1 + 2 on II + III

BB1 go To: Area(B)

very tight, airy sounds singing, on the breath

BASS I

BB2 goes to (B) III+IV at tailpiece (bow Tailpiece Ad lib)

to light slow bow

BB1

II+III III+IV I+II III+IV

tight energy --- to --- loose + hanging

use lh BB1 on (B) use rh BB2 on (C) a

BASS II

BB2 To Area B near tailpiece, III+IV II+I III+IV

heavy to light sing

Change to ostinato in 4's or 6's
Circular $\Rightarrow$ rhythmic + dynamic shape

Select pitches from (B) I-IV & (C) a+b

I

Area (C) wires a mixed w/ b

PP

Area (B)

Area (C)

Change to ostinato in 5's - (ex: ricochet bow on (C) a $\rightarrow$ b $\rightarrow$ (%))

Circular $\Rightarrow$ rhythmic + dynamic shape

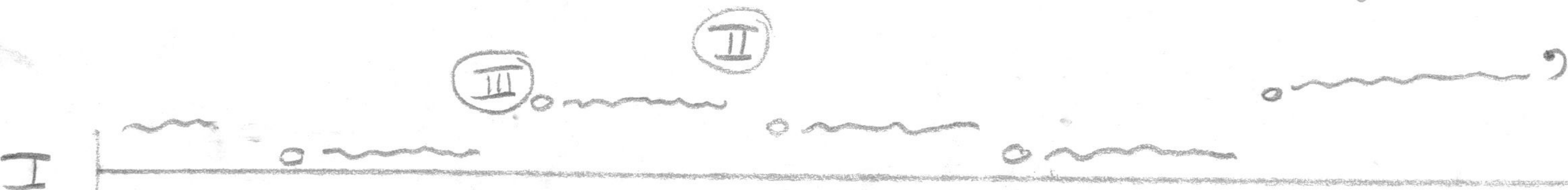
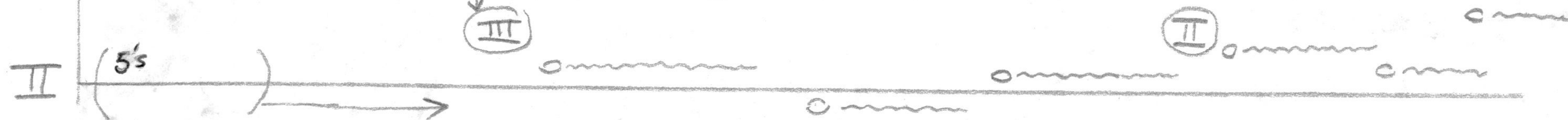
b $\rightarrow$

tremolo w/ finger on harmonic node
slow, light, bowing - pont
musical "SAW" HARMONIES

Breath timing
↓ B(I-IV)
C(a+b)

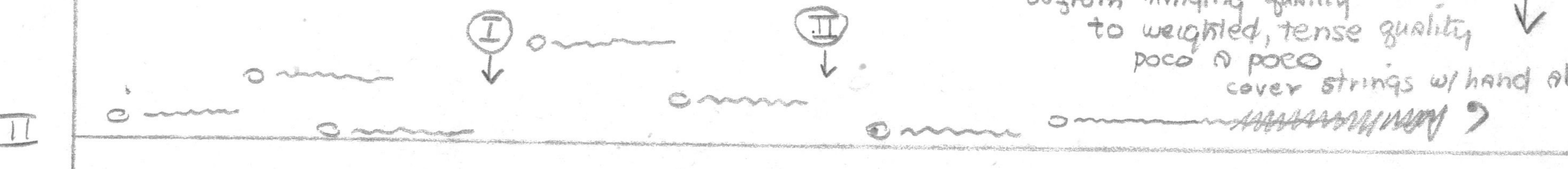


tremolo w/ finger on harmonic node
very slow, light bow - pont
"SAW" harmonies



↑
Get Fabric

↓
Go from "hanging" quality
to weighted, tense quality
poco a poco
cover strings w/ hand above



use extremes of $\{ \text{fss} - \text{ppp} \}$
dense - suspended energy

suspend energy

I

I

Carved Shapes

BASICALLY

FLAMBOYANT

Variation in Bowing $\Rightarrow$

$\left\{ \begin{array}{l} \text{speed} \\ \text{as hair/string} \\ \text{pressure} \end{array} \right.$

Slide fabric upr down strings - breath impulses
Vary pressure from light to heavy

light, clear
harmonic - suspend energy

c

(A) I-IV

II

(use extremes of fss - pp)

mp

II or I

trem

(move fabric slowly)

I

hold
harmonic

c

II

(B) I+II
at tailpiece

(A) III+IV

c

pp

4

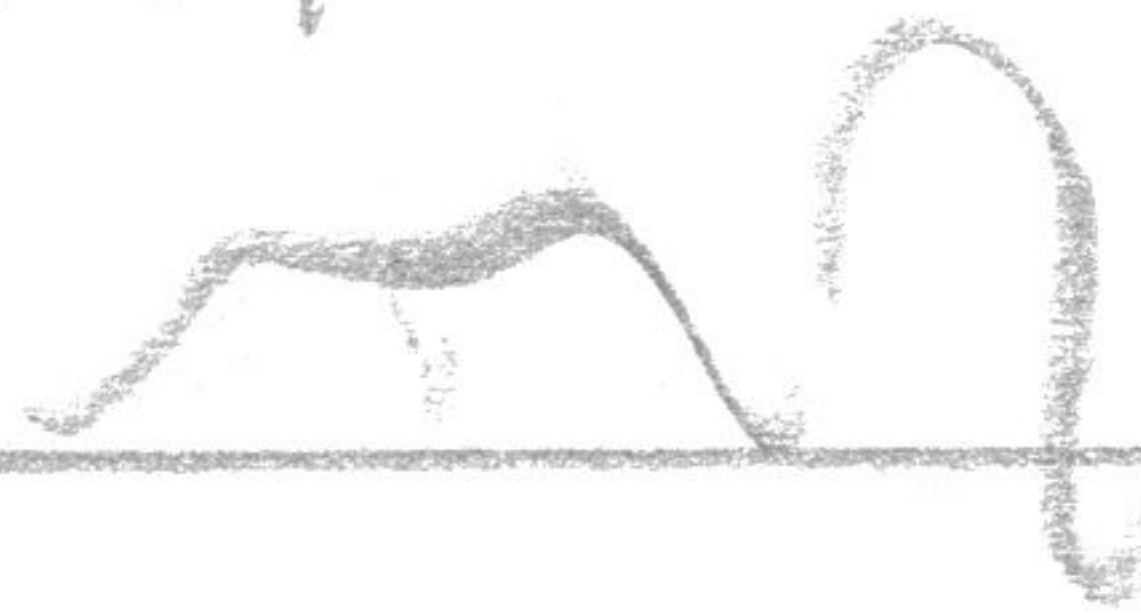
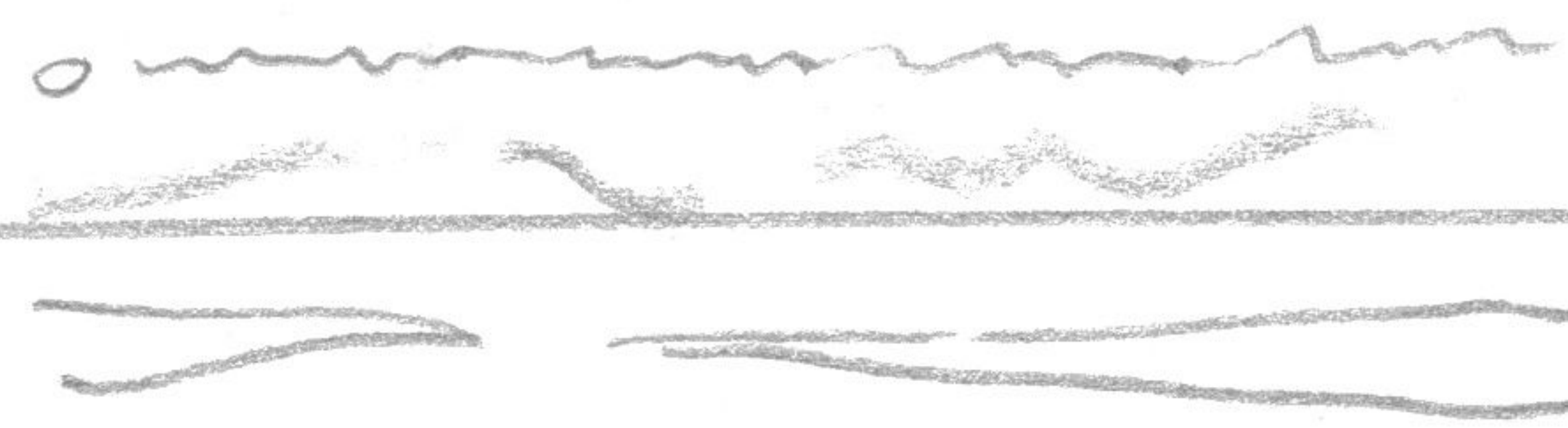
MSS/Harder
72

(A)

with fabric
Airy glisses I-IV

Am

I



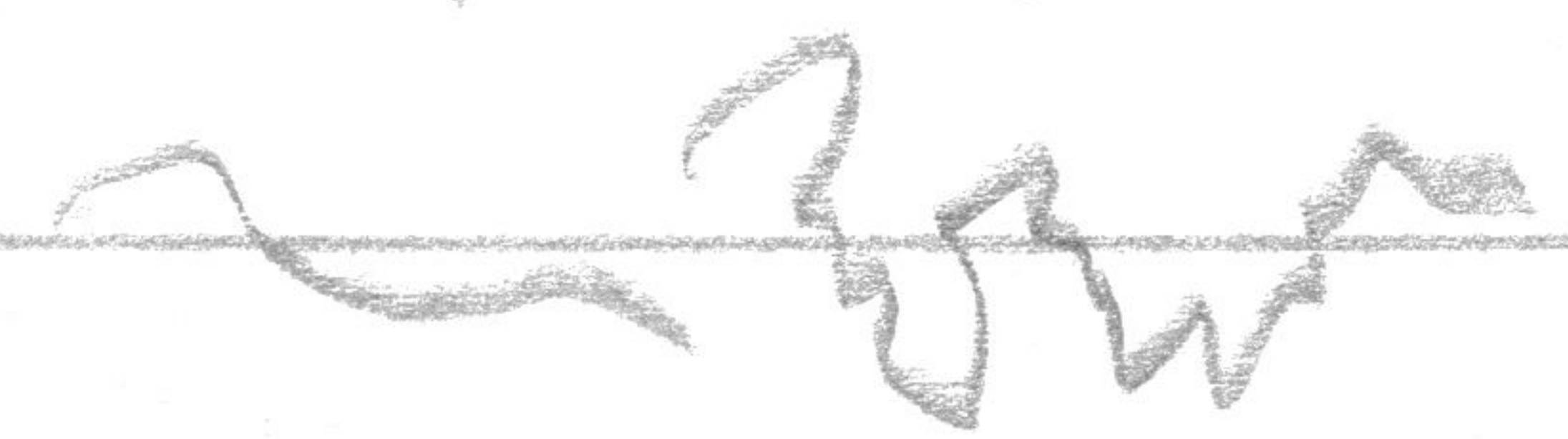
II

(A) rag above sb

II+III



Airy glisses
w/ fabric on string I-IV



(I+II)

Bow trem,



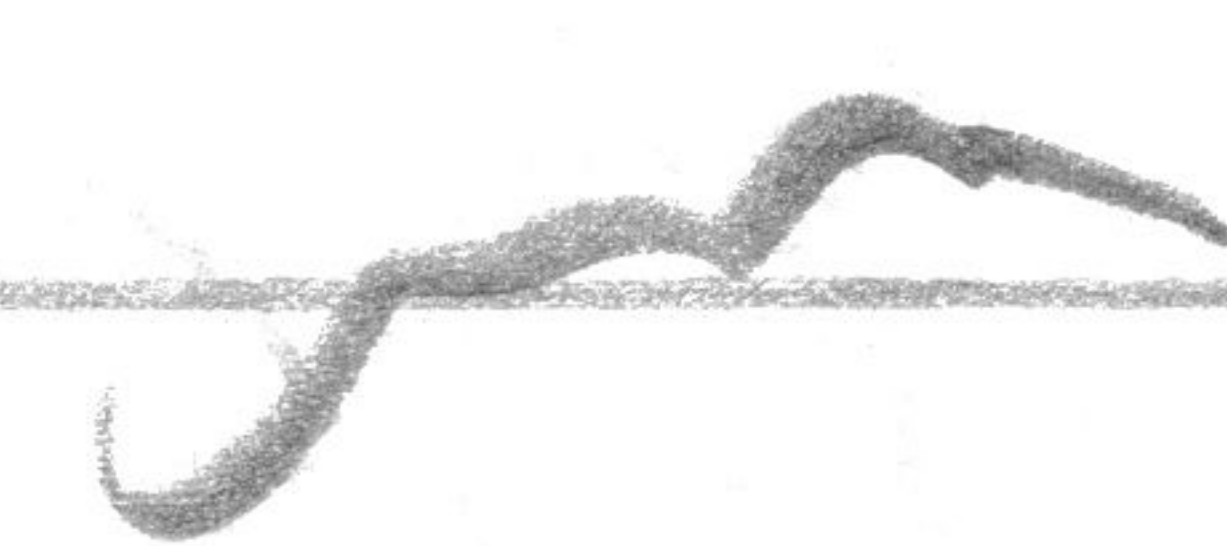
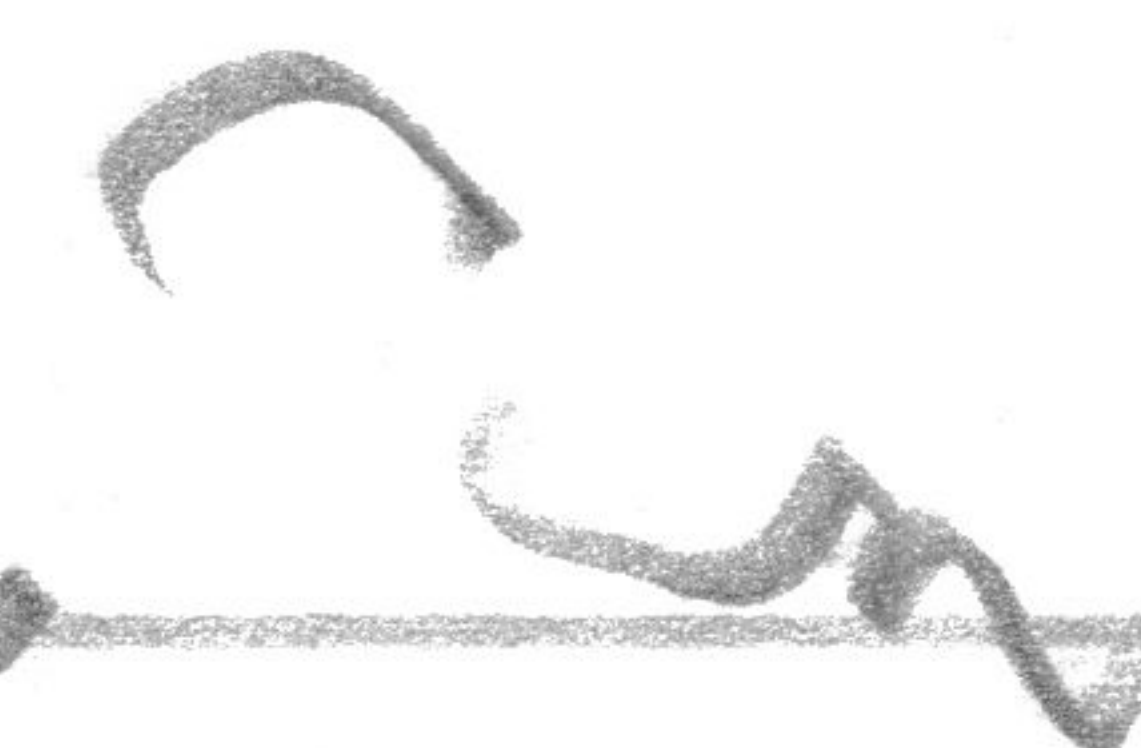
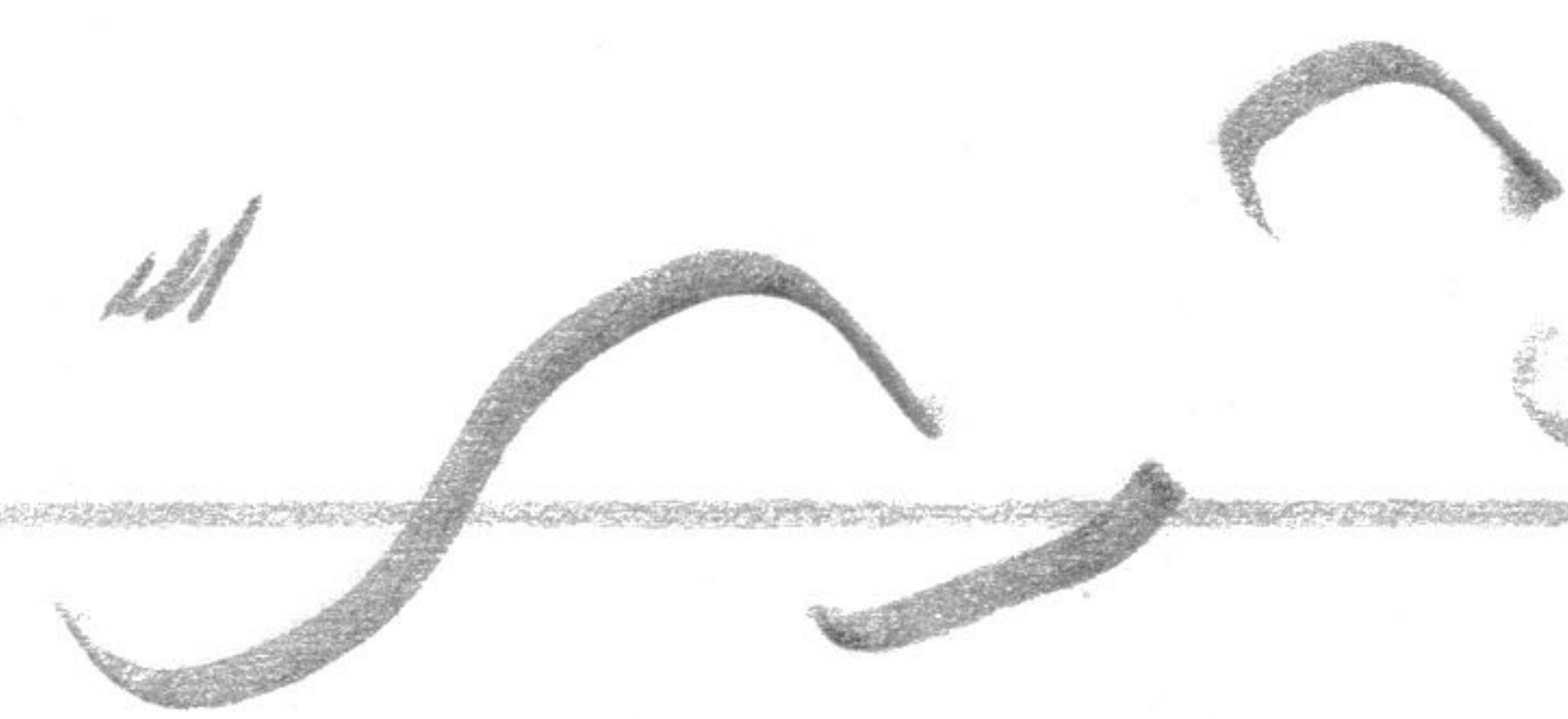
sf

mf > mp < f < sf

I



rag
(I+II)



II

IV open string IV
III



fabric just below fingerboard
maximum pressure on bow
slow, heavy arrested creaks



> niente



Yama Yama
Apr 1972
WVC