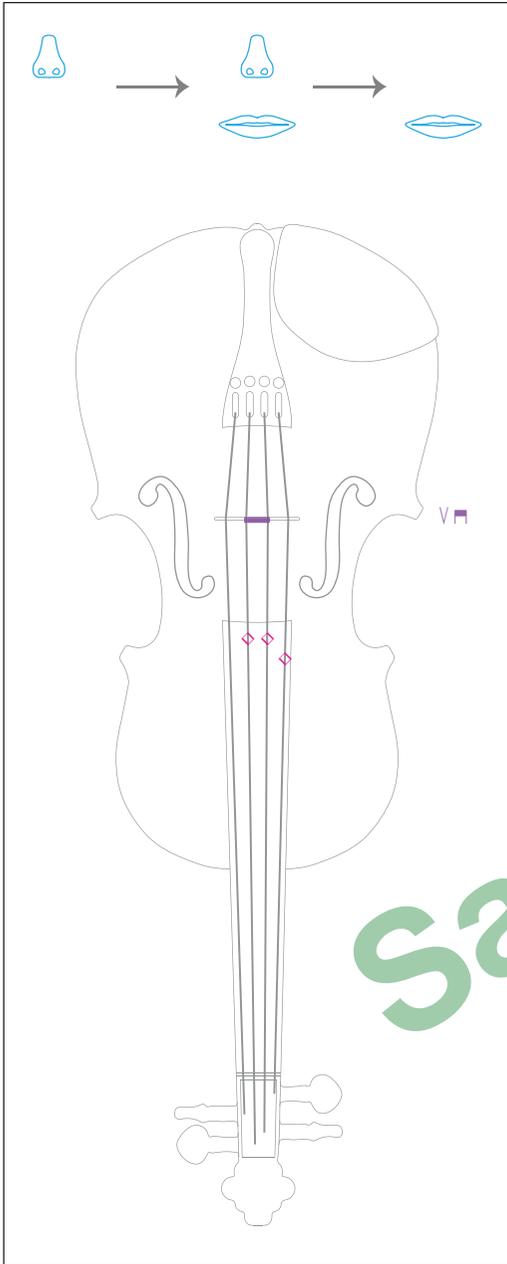


# 1

## breath and bridge



### BREATH

At first, breathe in ↑ and ↓ out through your nose  only → by end of section, mouth  only;  
Aspirated, minimal coloration;  
Match loudness of **INSTR.** sounds.

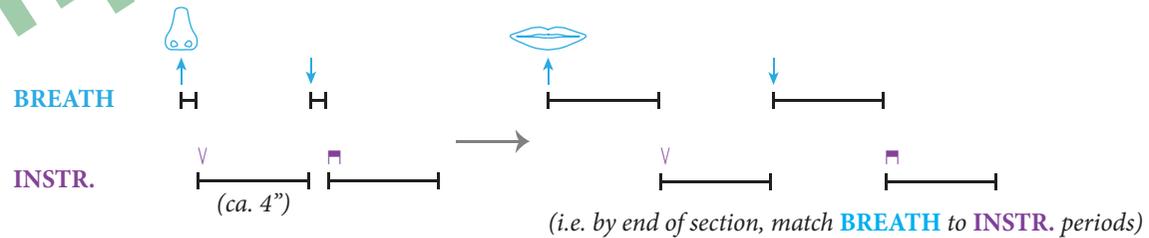
### RH (BOW)

Small **V** and **M**, use middle 1/3 of bow at most; slow speed; contact **—** on bridge and strings **II** and **III**;  
At first, clearly audible to audience member with light pressure → by end of section, hovering < 1 mm above strings, making very light, somewhat intermittent, incidental contact;  
Explore microvariations in contact between bow and strings **II** and **III** (e.g. at times emphasize **II** > **III**, **II** < **III**), adjust bow angle *ad lib.*

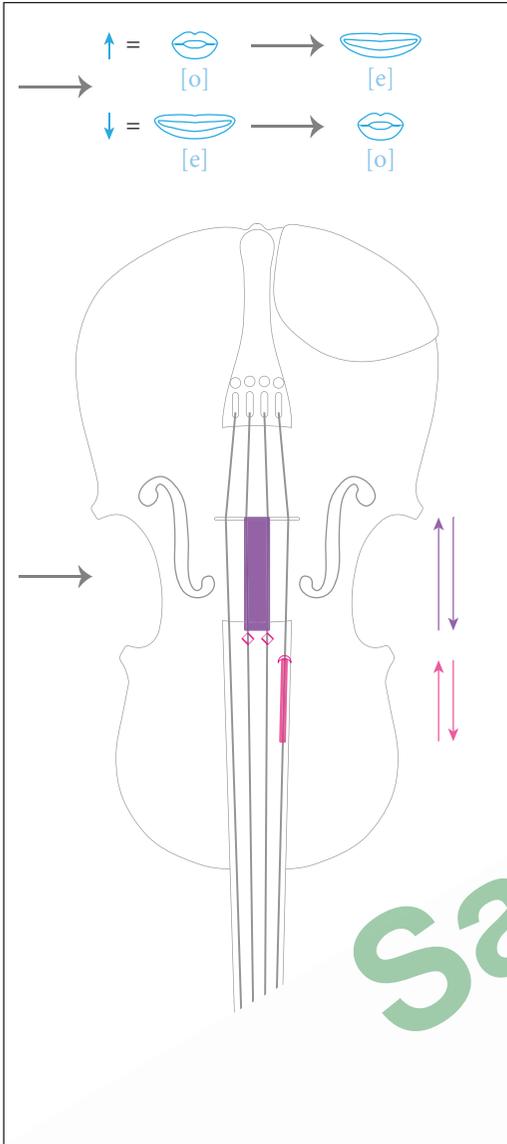
### LH

Still throughout section; quasi harmonic pressure **◇**, resting, dampening resonance; finger 1 on **IV**, 2 on **III** etc.

### PERIOD/PHASE RELATIONS



Focus: **self-entrainment**; strict;  
Back-channel awareness of **AUD.**;  
Engagement cues to inform total duration (speed of transition) of section (**max. ca. 30"**).



**BREATH**

→ increasingly color your breath: on breaths in ↑ open and widen your mouth shape (i.e. brighten timbre)  
 on breaths out ↓ gradually close and narrow your mouth shape (i.e. darken timbre);  
 Smooth transitions (timbral glissandi) between subtle, unfocused voiceless vowel colorations—  
 not well enunciated;  
 → by end of section, these timbral glissandi should cover the full range between a'  
 Match loudness of **INSTR.** sounds.

**RH (BOW)**

→ gradually *decrease* horizontal bow movement (;  
 At first, bow slightly diagonally ↘ a few m  
 → by end of section, vertically bow ↓ \*'  
 Gradually flatten bow hair again\*'  
 filter sweep effect (i.e. timb

**LH**

Fingers 2 ~  
 alm

Sample Score Only

