

| STELE III Gamma Large-scale form Composer's Version | A | B | C | D | E | F | G | H |
|--|------------------------|--------------|---|---------------|---|--------------|----------------------------------|------------------|
| Vn 1+2 | Drone on open G-string | Free ♩=54 | Sync ♩=54 <i>Vn1: uuuddd</i> <i>Vn2: ddduuu</i> | Free ♩=60 | Sync ♩=72 <i>Vn1: ududud</i> <i>Vn2: dududu</i> | Free ♩=60 | tacet | Free ♩=54 |
| Va/Vc | Close Calls | tacet | Far Cries | Far Cries | Close Calls | Far Cries | Far Cries | Close Calls |
| womax | No transposition | tacet | -24 semitones | - 6 semitones | Random walk -30 to -36 semitones | tacet | Random between +-11 semitones | No transposition |

Each section ABCD etc. stands for one passage through the violin matrix, its beginning and end indicated by the agreement of the two violins.

Violins

For them, at the end of each measure, there are two possibilities – to go up or to go down. According to the mode they are in (Free or Sync) they either are free to choose the sequence of ups and downs but in Sync they must follow a pre-given path (u=up, d=down).

Free: stay in the pulse. Every violinist finds her/his own path through the matrix, no coordination with the others. Whoever is through the matrix, plays the open A-String as Frone. When the conductor hears that all violins play pen A, s/he gives the entry to continue in the piece (next passage).

Sync: Every measure is played separately, with long pauses on each barline.

Each player follows her/his prescribed path through the matrix (see above)

u= up (go upwards to the next measure) **d=down** (go downwards to the next measure.)

Viola/Cello

Close Calls: Each of the two players can cue: 🖐=Close Call I 🖐=Close Call II etc. Try to shape dynamics and durations together.

Far Cries: The cries should be repeated to create phrases. These phrases can sound like whalesongs, like birds of prey, like chattering songbirds, like call and response, like machine whines – use your imagination to create convincing soundscapes. No need to coordinate between the two of you what kind of inner image you follow. But still play with, not against each other.

And very important:
Violins are always con sordino !! The other instruments are never con sordino !!.