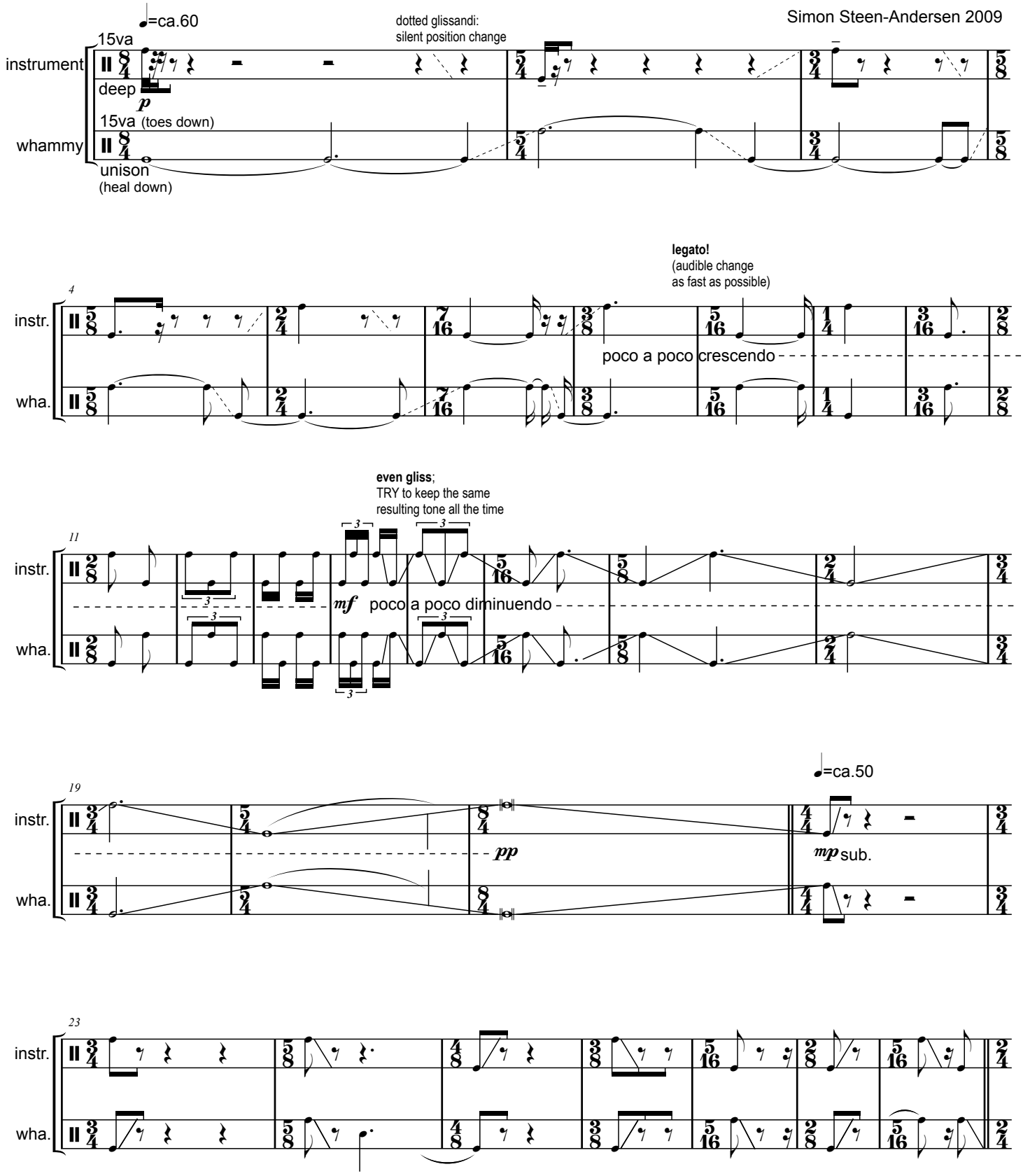
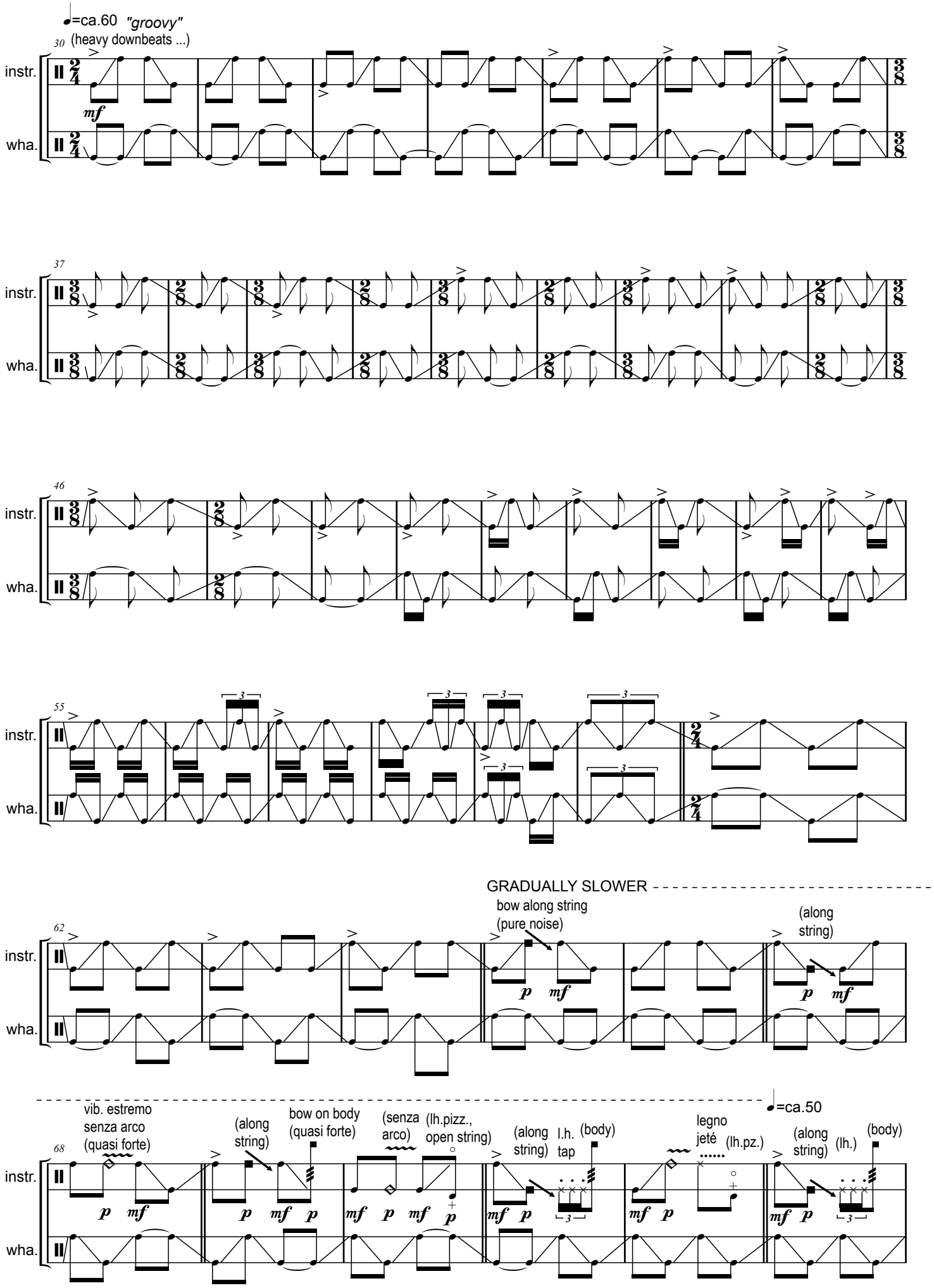
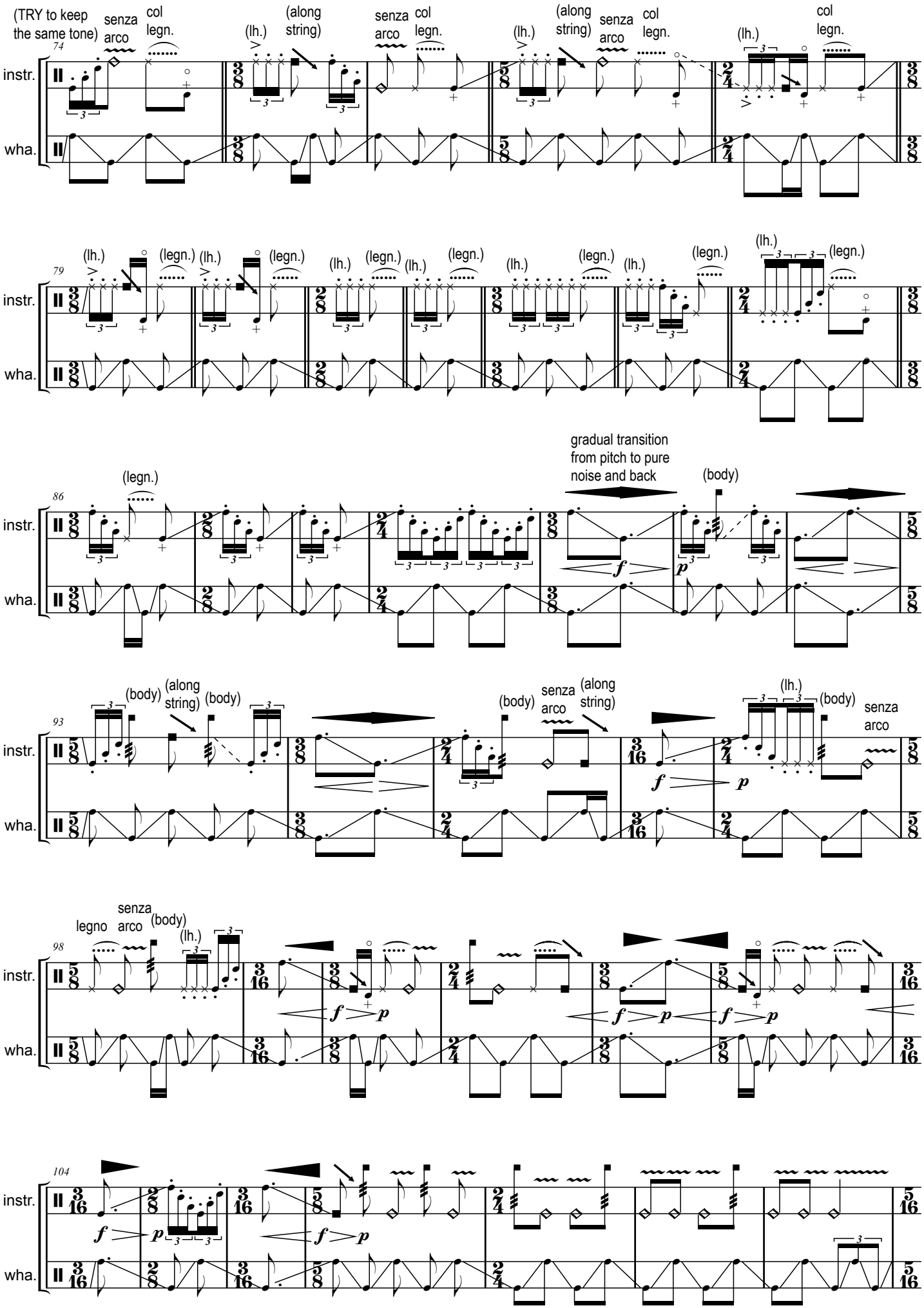
Study for String Instrument #2

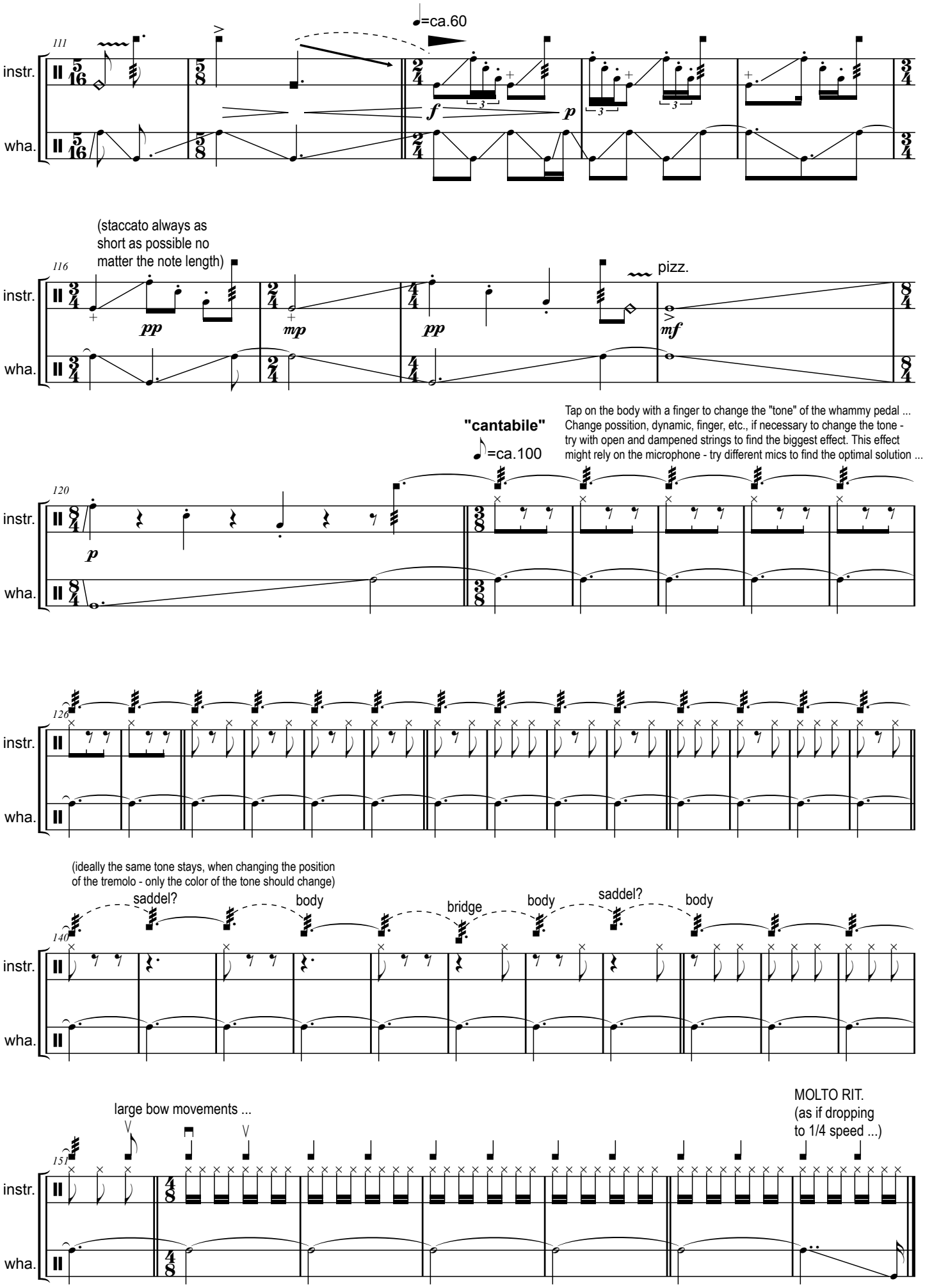
for string instrument and whammy pedal

- Set whammy pedal to 2 octaves upward glissando.
- Use a contact microphone (on the body) - possibly in combination with a miniature dpa - or any other mics that are able to make the "whammy melody effect" of the ending (m. 121).
- The amplified forte should be loud but not unpleasant.
- The acoustic sound of the cello should be barely audible - use a practice mute if it is too audible.
- The whammy pedal can be played by the cello player or by a second player on stage as a duo.
- All glissandi should should be even; starting right away and arriving at the other extreme on the next beat.
- The whammy glissando is not linear - when there is time try to compensate so that the result is as even a glissando as possible (when the same tone is played on the cello) or as steady a tone as possible (when the cello is playing a glissando in the opposite direction).
- The piece can be played by several string instruments in unison.
- **Instrument system: Choose one string to play on, lower line means deep tone (not the open string), upper line means the same tone two octaves higher.**




♩=ca.60 "groovy"
(heavy downbeats ...)
30
instr.
wha.
mf
37
46
55
GRADUALLY SLOWER
62
bow along string
(pure noise)
(along
string)
p
mf
♩=ca.50
68
vib. estremo
senza arco
(quasi forte)
(along
string)
bow on body
(quasi forte)
(senza
arco)
(lh.pizz.,
open string)
(along
string)
l.h.
tap
(body)
legno
jeté
(lh.pz.)
(along
string)
(lh.)
(body)


(TRY to keep the same tone)
senza arco
col legn.
(lh.)
(along string)
senza arco
col legn.
(lh.)
(along string)
senza arco
col legn.
(lh.)
col legn.
instr.
wha.
(lh.)
(legn.)
(lh.)
(legn.)
(lh.)
(legn.)
(lh.)
(legn.)
(lh.)
(legn.)
(lh.)
(legn.)
(lh.)
(legn.)
(legn.)
gradual transition from pitch to pure noise and back
(body)
(body)
(along string)
(body)
(body)
senza arco
(along string)
(lh.)
(body)
senza arco
legno
senza arco
(body)
(lh.)



fine: berlin dec. 09

duration: ?