

study for string instrument

Simon Steen-Andersen 2007

Study for String Instrument (2007)

Movement of the sound or sound of the movement?

One simple "sample" is repeated over and over and is slowly broken down in its individual elements in a process of autonomizing the movements themselves.

The piece is notated only as movements (and can therefore be played on any string instrument and maybe even on other instruments), and it is just as much a choreography for the player as it is a sounding piece for the instrument.

A choreographic game - or even a kind of dance, accompanying itself.

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Lydens bevægelse eller bevægelsens lyd?

En "sample" gentages igen og igen og brydes langsomt ned i dens individuelle bestanddele i en proces, hvor selve bevægelserne langsomt får et eget liv.

Stykket er kun noteret som bevægelser (og kan derfor spilles på alle strygeinstrumenter og måske også andre instrumenter), og det er ligeså meget en koreografi for musikeren som det er et klingende stykke for instrumentet.

En koreografisk leg – eller måske en form for dans, som akkompagnerer sig selv.

Study for String Instrument

- if played in a very big or noisy hall amplification may be used.
- can be played on any string or pair of strings, with or without preparation (fx detuned string(s), etc.)
- always use as much bow as possible and always move between the lowest possible position and the very highest (the end of the fingerboard)
- the harmonics can be any artificial harmonic (fx quarter)
- the *forte* should be a very loud *forte* (~*fff*)
- the signs and techniques are explained as they appear

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♩ = 60-80

frog move bow back in position

point

high *f* (inaudible or whatever sound the movement of the hand makes) *f* *f*

string(s) deep

4

Strong downbeats *v*

bow *f* *f* *f* *f*

str. *f* *f* *f* *f*

11

bow

str.

19

bow

str.

27

(very exponential movements, crescendi and diminuendi)

bow *f* *pppp* *f*

str.

33

bow

str.

pppp *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

41

bow

str.

(small break in the sound,
when returning to the point,
but within the time)

48

bow

str.

(hands practically touching each other)

56

bow

str.

65

bow

str.

f *p* *f* *p* *f* *p* *f* *p*

(inaudible, don't active the tone - only the sound of sliding the finger, if any)

74 (not too short)

bow

str.

82 (Strong downbeats)

bow *mp* *mf* *f*

str.

(the hands practically touching each other)

90

bow

str.

100

bow

str.

(inaudible - only the sound of the finger, if any) (sim.)

f p f p f p

f p

f p f p

108

bow

str.

A bit slower
poco sul pont.
("as if dancing")

f p *f p* *f p* *f p* *f p* *pp* *ppp*

114

bow

str.

First tempo

mf ppp *mf ppp* *mf ppp* *f*

120

bow

str.

c.l. ord. c.l. ord. c.l. c.l. c.l. c.l. ord.->c.l. c.l. c.l.

(tapped) (scratch several strings with fingernails)

pp f *pp f* *pp f* *pp f* *pp f* *pp f* *pp f* *ff* *pp*

Slower (according to the room; find a tempo where the smallest sounds are still audible...)

132 c.l. c.l. c.l. --- ord. --- c.l. sim. ppp=c.l. ff=ord (c.l. "jeté")

bow
str.

ff *pp* *ff* *pp* *ff* *pp*

141 (both hands' tremoli and vib. should be clearly visible (=a bit exaggerated) and very equal - as if it was the same movements)

bow
str.

ff *pp* *ff* *pp*

("tremolo scraath") (molto vibrato)

(hard bow pressure, pure noise)

150

bow
str.

ff *pp* *ff* *pp* *ff* *pp* *pp* *ff* *pp* *ff* *pp*

(the hands practically touching each other, as if two objects exchanging kinetic energy...) (percussive sound by hitting the strings hard)

159

bow
str.

ff *pp* *ff* *pp*

169

bow
str.

ff *pp*

180

bow
str.

ff *pp*

(molto vibrato)