

Sandeep Bhagwati

VINELAND STELAE STELA VII TRIOS & PERCUSSION

STRINGS

TWO PLAYING TECHNIQUES

A Always *col legno battuto* between bridge and tailpiece or on the tailpiece. Nice resonant sound !

B An extremely slow quartertone vibrato played *arco ordinario* on one of the highest possible artificial harmonics (4th) on one of the 4 strings

WHEN TO PLAY WHAT ? =

A is the default technique: Watch the solo instrument in your group. When this starts to play (is always very short (max. 10"-20" - be attentive!) you extract from its playing a short rhythmical phrase of 5-10 attacks. Try to echo this exactly as heard . Then repeat it again and again, in irregular intervals, while slowly fading out and slowing down. Make it sound very naturally.

If you are still fading out when the solo instrument in your group starts anew, finish your fade. then switch to B and play in waiting mode, until the next time the solo instrument in your group starts playing.

PERCUSSION

One instrument for all: Claves. Play softly and elegantly, not loud and sharp.

Watch the solo trombone. Once it starts playing, listen attentively to the rhythms you hear. Find a clear rhythmic gesture -and echo it immediately.

Repeat this gesture several times, fading out and slowing down *al niente*. Make it sound naturally.

When you are done, watch the Trombone again and repeat this procedure.

WINDS

You are *tacet* most of the time. You only play when the string instrument in your group switches to harmonics mode (B, see above).

Then play a light, shining, multiphonics sound, with many fourths and fifths, as softly and beautifully as possible.

Play as long as one breath will allow (no circular breathing). Then watch the string player in your group and again wait for the next chance to play.