

**Jakub Gucik**

# **12 studies for cello**

for extended techniques



Ministerstwo Kultury  
i Dziedzictwa Narodowego

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**Zrealizowano w ramach stypendium  
Ministra Kultury i Dziedzictwa Narodowego**

# Explanations

**SP** = *sul ponticello*

**ST** = *sul tasto*

**MSP** = *molto sul ponticello*

**MST** = *molto sul tasto*

**ORD** = *ordinario*

**SBT** = *subtone / subharmonic*

**BOT** = *bow overtones*

**WT** = *wolf tone*

**M** = *multiphonic based on indicated pitch*

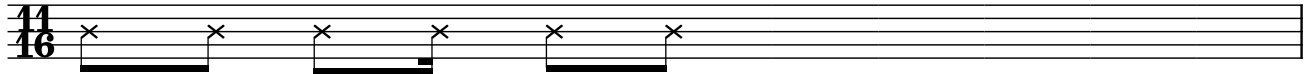
# Gettato

spiccato and ricochet.

Jakub Gucik

♩ = 192-200

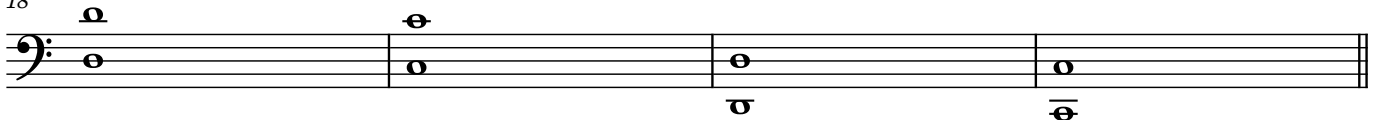
The only rhythm  
you can play is:



8 The only pitches you can play are below. Play the chosen for at least 3 bars.



18



The idea of the piece is to find as many interesting sound of staccato, gettato and ricochets as possible. Try to experiment with different height of spiccato, explore various parts of the bow from frog to tip, use very short bow and too long bow for spiccato or gettato. Change the position of the bow from very deep sul tast to the bridge - don't be afraid to hit the bridge or open strings. Use the widest dynamic range you can get. Try variable angle of the bow. There is a lot of interesting sound which are unavailable if you play it classic way.

Remember, it's not about being precise, it's about exploration.

Piece should last no less than 4 minutes.

# 1. in D

Jakub Gucik

□ ∇ *sempre ad lib.*

≈ 20-25"      ≈ 20-25'      ≈ 1"      ≈ 1"      ≈ 1"

□      arco diagonale      MOP □      MOP      MOP

□           MSP ≈ 20-25"      MSP      MSP

arco ord.      arco ord.

*n* ————— *mf*      *fff*      *mf*      *fff*

≈ 20-25"      ≈ 20-25"      ≈ 10-15"

BOT      MOP >> *quasi scratch*      SBT

MSP/ORD/ST/MST *ad lib.*      MSP      □

*mp*      *fff*      *fff*

≈ 20-25"      ≈ 1"      ≈ 20-25"      ≈ 1"      ≈ 20-25"

BOT      MOP □      MOP      MOP      arco diagonale

SBT/ORD/BOT *ad lib.*      MSP      MSP      MSP      □

*mp*      *fff*      *mf*      *fff*      *mf*

≈ 20-25"      ≈ 20-25"

BOT      MOP >> *quasi scratch* >> ORD

SBT/ORD/BOT *ad lib.*      MSP      □

*mp*      *fff*      *f* ————— *n*

# PIZZICATO

(Pluck your cello and have fun)

Jakub Gucik

Find interesting sounds you can make by plucking parts of your instrument that aren't strings.

In my case these were: edges of soundholes, tuning pegs, bridge, fine tuners etc.

Using them, improvise a short dance piece.

# Dance

Jakub Gucik

## IMPROVISE USING INDICATED SCALES AND PATTERNS

preferably using indicated fingering and bowing.

Use as many techniques as you wish like: variable bow pressure, variable finger pressure, different kinds of sul tasto, ordinario and ponticello, molto pressione, arco diagonale etc.

Change the techniques gradually or rapidly.

Try to make the piece the as colorful as possible!!!

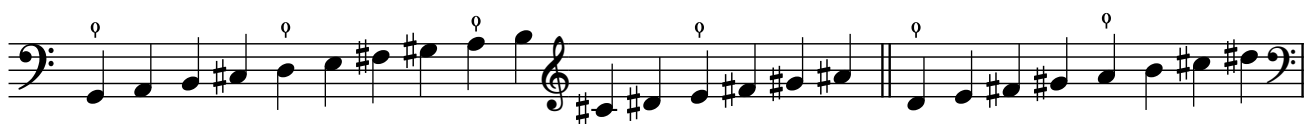
### SCALE I



### SCALE II



### SCALE III



♩ ≈ 85

### PATTERN I

### PATTERN II *legato ad lib.*

### PATTERN III

### PATTERN IV *legato ad lib.*

### PATTERN V



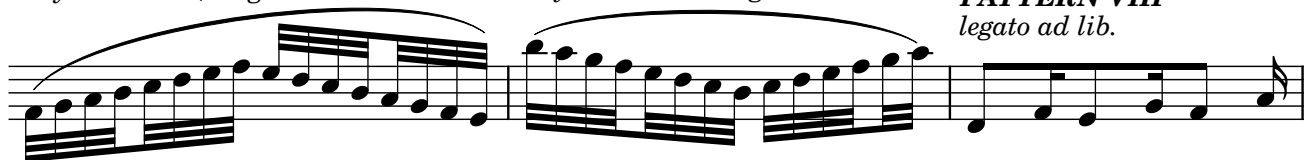
### PATTERN VI

*may be shorter /longer*

### PATTERN VII

*may be shorter /longer*

### PATTERN VIII *legato ad lib.*



### PATTERN IX *may be shorter /longer* *legato ad lib*





# Tapping

and bow-controlled resonance

Jakub Gucik

♩ = 80-85 IMPROVISANDO ON WRITTEN MOTIFS

Left hand tapping, open strings played with left hand pizz.

Right hand muting the strings with bow hair to change the resonance.

Change bow position and bow pressure to reach different resonances. Use also very strong pressure to shorten the string with the bow (string is pressed down to the fingerboard).

You can also press the string with the bow wood and make vertical glissando.



a motif of the indicated shape,  
transpose freely, whole motif on  
one string.

the motif can be extended or shortened  
by additional segments of 5 ♩



sul C, the hair of the bow touches  
the string, causing a buzzing sound.



# Vocalise

## *bow overtones, subtones, multiponics, wolf tones*

Jakub Gučík

♩ ≈ 55 *rubato e improvisando*

**BOT** *sempre*

*improvise on overtones*

*try to find major 3<sup>rd</sup> overtone*

*play with major 3<sup>rd</sup> overtone*

*repeat few times*

*play with major 3<sup>rd</sup> overtone*

*sempre* sul D

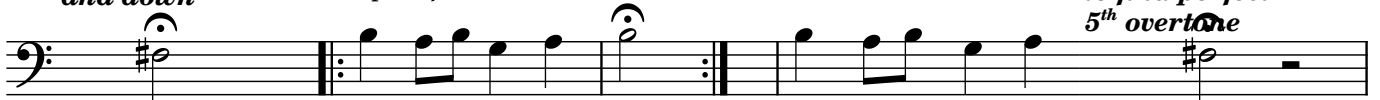


*make overtone glissando up and down*

*play with major 3<sup>rd</sup> overtone repeat few times*

*play with major 3<sup>rd</sup> overtone*

*make overtone glissando up and down try to find perfect 5<sup>th</sup> overtone*



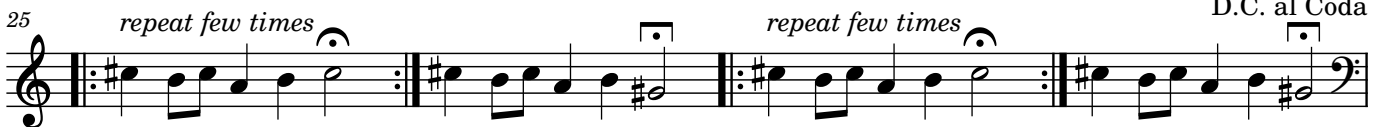
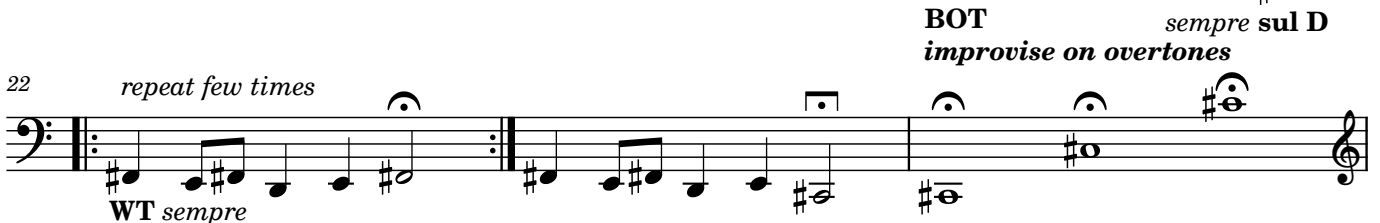
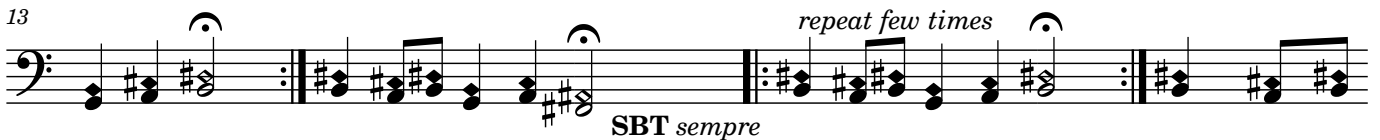
*play with perfect 5<sup>th</sup> overtone repeat few times*

*play with perfect 5<sup>th</sup> overtone*

*improvise on overtones*

To ⊕ sul G *repeat few times*

**M sempre**



# WOLF TONES

(One of the most awful sounds of cello)

Jakub Gucik


Find few pitches with wolf tone on your instrument.

Practise to exaggerate wolf beating.


Improvise 3-5 minutes of sad song using them.

# sul violoncello

Jakub Gucik

<b>Put down the bow</b>	<b>Start to rasp the strings above the fingerboard with your fingernails of your both hands playing the rhythm:</b>	
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<b>continue in the same style</b>	<b>suddenly add motifs like indicated with low sounds reached by rubbing top of your cello by one finger as you're using superball mallet</b>		<b>repeat it for a while</b>	<b>then add more notes to rhythmical structure</b>
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<b>like that:</b>		<b>Add high-pitched and very low sounds by varying the speed of your fingers. Use more than one finger.</b>	<b>Stop rasping the strings</b>
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<b>continue just by fingers</b>	<b>Add more and more different sounds by rubbing top and bottom of the soundbox and sides of the instrument</b>
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<b>IMPROVISE!!!</b>	<b>make big c r e s c e n d o</b>	<b>and the culmination of the piece should be</b>
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**RUBBING THE BOTTOM OF THE CELLO WITH ALL FINGERS OF THE RIGHT HAND WITH 8-SHAPED MOVEMENTS**

**THEN MAKE A BIG DIMINUENDO**

<b>improvise as before</b>	<b>and finish with the motifs from the beginning</b>
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# Molto sul arco

when bow becomes a string

Jakub Gucik

**Tune your bow by turning a screw to frequency of open string G. Improvise on written material.**

♩ = 80

**left hand**

Play improvised melody, left hand pizzicato, using written pitches

**right hand**  
vertical movement of the bow, shorten the hair with your thumb, repeat bars freely.

5

continue in similar style

Fine

12

tapping, repeat bars freely.

hit the edge of your cello with hair of the bow to get various staccato sounds in high register

continue in similar style

16

continue in similar style

put the bow wood on C string and slide it along the string vertically to get buzzing sound of different frequencies.

26

continue in similar style

D.C. al Fine

play col legno batutto on C string, move bow along the string to get various high sounds in indicated rhythm.

continue in similar style

# Separato

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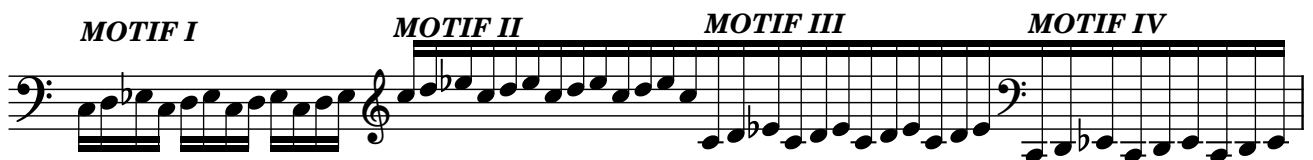
## IMPROVISE USING INDICATED PITCHES

The idea is to make your cello sound like an analog synthesizer, where sound parameters can be changed by turning knobs or moving faders. Try to reach interesting overtones, noises, scratches, overtones. Use as wide dynamic range as possible. Add accents, left hand finger strokes, and open string C.

The only rhythm you can play is: ♩ ≈ 110



The only motifs you can play are:



### MOTIF V

*the following pitches in any order  
but in one register resulting from  
motifs I, II, III and IV*

