

# Dave Soldier

## String Quartet #2 opus 11 For prepared quartet

1992, originally for Ken Butler's "T-Square Quartet"  
revised for prepared string quartet, 2011

# “Bambaataa Variations”

1. His Legs Wobble
2. X-Linked Planet
3. Nine Hundred Grandmothers
4. Mudhead from Planet XYY
5. Afrika Variations

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about 25 minutes

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## **"Bambaataa Variations" Performance Notes**

The original version of this piece was for the "T-Square Quartet" of instruments built by the sculptor Ken Butler. These instruments had built-in sound effects including doorstops and metal bands.

This new version uses prepared instruments. Each gizmo is cheap and found at a drug store, none damage the instruments or strings, and they fit together in a "necessaire" traveling bag.

In the right room, the piece could be played acoustically. When using pick ups and amplifiers, a fuzz box for each instrument is indicated.

### **Complete list of gizmos:**

Bring 4-8 bobby pins and 4-8 paper clips: for all four musicians. I find bobby pins to be faster to place and remove.

1<sup>st</sup> violin first movement

2<sup>nd</sup> violin first movement

viola first movement

cello first movement

1 to 4 electric toothbrushes or vibrators:

required for 2<sup>nd</sup> violin, between the first and second movements

optional for the other three musicians, same spot

1 small hair clip: for 1<sup>st</sup> violin, second movement

1 metal tablespoon: for 2<sup>nd</sup> violin, first movement

2 small barber's combs;

2<sup>nd</sup> violin, first movement

viola, first and second movements

1 soft hair brush or soft hair curler;

cello, first and second movements

1 guitar pick:

viola, second movement

## **Extended Techniques**

### *Special techniques without preparation*

A "scratch" is moving the bow in the direction of the strings, *i.e.*, up and down the strings rather than perpendicular across. Emulate the sound of a dj scratching a record.

A "bow whip" snaps the bow in the air to move the air and make a whipping sound.

"Stop strings" means dampen the strings with the left hand after the note is played to suddenly stop the sound.

## **Specific instructions for each musician**

### **Violin 1**

*1<sup>st</sup> movement:* a paper clip or one or two bobby pins are placed around the strings behind the bridge. Pluck them with both index fingers to get a metallic buzz. Set this up before the piece begins.

*1<sup>st</sup> movement:* at the very end, if you have one available, use the back of an electric toothbrush – or a vibrator – and move it up and down the length of the strings. This should produce a sound like a noisy like a police siren.

*2<sup>nd</sup> movement:* remove the paper clips / bobby pins and clip the strings with a hair clip just above the bridge to help achieve a metallic pizzicato sound: this pizz can use a straight thumb or a guitar pick if helpful. Remove it before the 3rd movement.

### **Violin 2**

*1<sup>st</sup> movement:* the second violin doesn't make any conventional sounds. For most of it, it may be easier to hold the instrument on the knees like a viol or Indian or Mideastern violin. Before the piece begins, set up the instrument with two bobby pin or paper clips, one just above and one just below the bridge, holding the strings. When the clips are plucked, they should make a metallic rattling sound like a gamelan. In *arco* sections of the 1<sup>st</sup> movement, such as measure 97 and 114, the clips are still there, so produce a rhythmic, aggressive sound on purpose.

*1<sup>st</sup> movement:* "back of spoon" refers to using the curved back of a table spoon in the right hand, and sliding over mostly G & D strings over the neck. The low notes are short slides, the high notes are stronger and gliss upward in pitch: they should sound a bit like a tuned electronic drum

*1<sup>st</sup> movement:* use a small barber's comb as a bow: hold it a steep angle so that the bristles move easily across the string near the bridge, which sounds like a saw.

*1<sup>st</sup> movement:* At the very end, use the back of an electric toothbrush – or a vibrator – and move it up and down the strings like the spoon before. This should produce a sound like a noisy like a police siren. The other three players can join if they have these in a 30 second improvisation.

*5<sup>th</sup> movement:* there is a point to reinsert the paper clip at measure 492: if this is too short, there can be a pause before the 5<sup>th</sup> movement, although best to go straight into it without pause.

### **Viola**

*1<sup>st</sup> movement:* a paper clip or one or two bobby pins are placed around the strings behind the bridge. Pluck them with both index fingers to get a metallic buzz. Set this up before the piece begins.

*1<sup>st</sup> and 2<sup>nd</sup> movements:* use a small barber's comb as a bow: hold it a steep angle so that the bristles move easily across the string near the bridge, which sounds like a saw.

*1<sup>st</sup> movement:* at the very end, if you have one available, use the back of an electric toothbrush – or a vibrator – and move it up and down the length of the strings. This should produce a sound like a noisy like a police siren.

*2<sup>nd</sup> movement:* uses a guitar pick, use it over the neck to get a plucky sound.

## Cello

*1<sup>st</sup> movement:* a paper clip or one or two bobby pins are placed around the strings behind the bridge. Pluck them with both index fingers to get a metallic buzz. Set this up before the piece begins.

*1<sup>st</sup> and 2<sup>nd</sup> movements:* use a small barber's comb as a bow: hold it at a steep angle so that the bristles move easily across the string near the bridge, which sounds like a saw.

*1<sup>st</sup> and 2<sup>nd</sup> movements:* use a soft hairbrush or hair curler to bow strings.

*1<sup>st</sup> movement:* at the very end, if you have one available, use the back of an electric toothbrush – or a vibrator – and move it up and down the length of the strings. This should produce a sound like a noisy like a police siren.

*5<sup>th</sup> movement:* indicates foot tapping.

# String Quartet #2: Bambatta Variations

for prepared string quartet

Dave Soldier

1992

revised for prepared group  
2011

## 1. His Legs Wobble

stop strings

Violin I

Violin I:  $\text{ff}$   
Vln2 Perc.:  $f$   
Viola:  $ff$  stop strings  
Cello:  $ff$  arco

Vln2 Perc.

Viola

Cello

Vln. I

Vln2 Perc.

Vla.

Vc.

Vln. I

Vln2 Perc.

Vla.

Vc.

slide back of metal spoon over strings: hi notes are upward scoops

Violin I: ff  
Vln2 Perc.: eighth-note pattern  
Vla.: eighth-note pattern  
Vc.:  $p$ , ff

## Bambatta variations

II

Vln. I

Vln1 Perc.

"we like to rock & rock & par-ty"

Vln2 Perc.

Vc.

Vcl. Perc.

*pizz.*

bobby pins

f

15

Vln1 Perc.

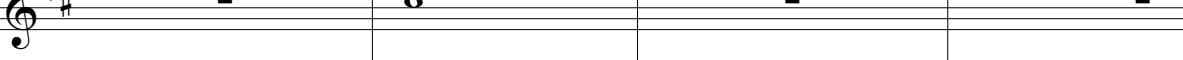
Vln2 Perc.

Vla. Perc.

bobby pins

Vcl. Perc.

19

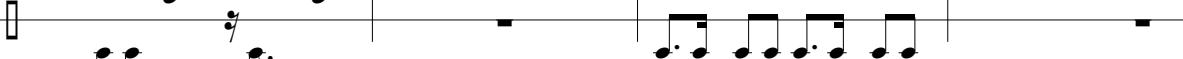
Vln1 Perc. | 

Vln. II      comb

Vln2 Perc. | 

bobby pins

Vla.      comb

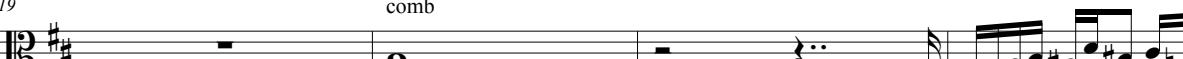
Vla. Perc. | 

f

arco

Vcl. Perc. | 

19

Vln. I | 

f

Vln. II | 

with violin 1 and then viola chords

Vla. | 

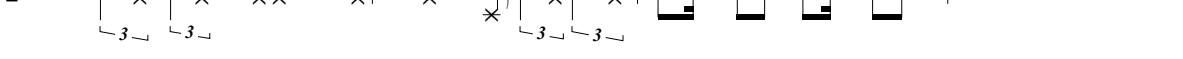
23

Vln. I | 

Vln. II | 

Vla. | 

25

Vln. I | 

Vln. II | 

Vla. | 

## Bambatta variations

28

Vln. I

28

Vln. II

28

Vla.

28

Vcl. Perc.

31

Vln. I

31

Vln. II

31

Vla.

31

Vcl. Perc.

34

Vln. I

34

Vln2 Perc.

34

Vla.

34

Vc.

36

Vln. I

Vln2 Perc.

Vla.

Vc.

38

Vln2 Perc.

Vla.

41

Vln. I

Vln2 Perc.

Vla.

44

Vln2 Perc.

bobby pins

## Bambatta variations

improvise in octaves,  
vary the pitches

48

Vln. I

**f** improvise in octaves,  
vary the pitches *"Looking for the perfect beat"*

48

Vc.

**f**  
stop strings

*"Looking for the perfect beat"*

52

Vln. I

**ff**  
back of spoon

52

Vln2 Perc.

Vla.

stop strings

52

Vla.

**ff** stop strings

52

Vc.

**ff**

bobby pins

any pitch, make patterns

56

Vln1 Perc.

bobby pins

56

Vln2 Perc.

56

Vc.

60

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

63

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

pizz.

hairbrush or soft curler

Vcl. Perc.

*f*

*mp*

## Bambatta variations

66

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

70

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

73

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

77

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

81

Vln1 Perc.

Vln2 Perc.

Vla.

Vc.

84

Vln1 Perc.

Vla.

Vc.

Vcl. Perc.

bobby pins

87

Vln1 Perc.

87

Vla.

*ff*

87

Vc.

87

Vcl. Perc.

arco

*mf*

90

Vln. I

scratch (move bow sideways)

*ff*

90

Vla.

scratch (move bow sideways)

*ff*

90

Vc.

94

Vln. I

>

94

Vln. II

arco

*mp*

94

Vla.

>

94

Vc.

97

Vln. I

bobby pins

Vln2 Perc.

**f**

97

Vla.

97

Vc.

100

Vln. I

100

Vln2 Perc.

100

Vla.

bounce con legno & a little hair

100

Vc.

**f**

103

Vln. I

103

Vln2 Perc.

ord.

103

Vla.

103

Vc.

ord.

**mf**

12

## Bambatta variations

back of spoon

107

Vln2 Perc.

107

Vc.

bobby pins

fuzz

III

Vln1 Perc.

III

Vln. II

*sith clip still on (whiney)*

*mf*

comb

III

Vla.

Vla. Perc.

*ff*

bobby pins

III

bobby pins

Vcl. Perc.

*fuzz*

*mp*

115

Vln1 Perc.

115

Vln. II

comb

115

Vla.

Vcl. Perc.

## Bambatta variations

13

118

Vln1 Perc.

118

Vln. II

118

Vla.

118

Vcl. Perc.

122

Vln1 Perc.

122

Vln. II

*dolce*

122

Vla.

122

Vla. Perc.

bobby pins

122

Vcl. Perc.

Bambatta variations

14      126

Vln. I      stop strings

Vln1 Perc.      fuzz out      f

Vln. II      stop strings

Vla.      comb

Vla. Perc.      bobby pins      arco      stop strings

Vc.      stop strings

Vcl. Perc.      fuzz out      f

130

Vln. I      f

Vln. II

Vla.      staccato until end      ff

Vc.      bobby pins

Vcl. Perc.      ff

133

Vln. I

back of spoon

Vln2 Perc.

133

Vla.

133

Vcl. Perc.

135

Vln. I

135

Vln2 Perc.

135

Vla.

135

Vcl. Perc.

137

Vln. I

staccato until end

137

Vln2 Perc.

137

Vla.

137

Vcl. Perc.

## Bambatta variations

139

Vln. I

Vln2 Perc.

139

Vla.

139

Vcl. Perc.

142

Vln. I

142

Vln2 Perc.

bobby pins  
fuzz

142

Vla.

142

Vc.

Vcl. Perc.

145

Vln. I

145

Vln2 Perc.

145

Vla.

145

Vc.

arco

*s.p.a*

148

Vla. arco //

Vln. I

Vln1 Perc.

Vln2 Perc.

Vla. 151 bobby pins  
bobby pins

Vla. Perc.

Vcl. Perc.

151 fuzz  
bobby pins  
bobby pins

151 optional electric toothbrush siren 30 sec

Vln1 Perc. 155 3 keep fuzz

Vln2 Perc. 155 use back of electric toothbrush to make siren, 30 sec

Vla. Perc. 155 optional electric toothbrush siren 30 sec

Vcl. Perc. 155 3 optional electric toothbrush siren 30 sec

**pp**

**A** $\text{♩} = 120$  pizz.**2. X-Linked Planet**

hair clip mute, near the bridge: metallic sound

can use guitar pick or fingers /thumb

Vln. I

**B**

Vln. I

Vla.

**C**

comb

Vla.

Vc.

173

thud on hair clip

Vln1 Perc.

 $mf$  arco

173

Vln. II

 $mf$ 

173

guitar pick

Vla.

173

hair brush

173

Vc.

Vcl. Perc.

178

Vln1 Perc.

178

Vln. II

178

Vla.

178

Vcl. Perc.

182

Vln1 Perc.

thud on hair cl.

182

Vln. II

182

Vla. comb

182

Vc. arco

182

Vcl. Perc.

## Bambatta variations

189

Vln1 Perc.

189

Vln. II

*mf*

guitar pick

189

Vla.

Vc.

189

Vcl. Perc.

hair brush

193

Vln1 Perc.

193

Vln. II

comb

193

Vla.

arco

193

Vc.

193

Vcl. Perc.

199

Vla.

199

Vc.

guitar pick

199

Vcl. Perc.

hair brush

## Bambatta variations

21

thud on hair clip

Vln1 Perc. 205

Vln. II 205 *f*

Vla. 205

Vcl. Perc. 205

Vln. I 210 *pizz.*  
Vln1 Perc. 210 *mf*

Vln. II 210 *mf*

Vla. 210 *mf* hair brush

Vcl. Perc. 210 *f*

Vln. I 214

Vln. II 214

Vla. 214

Vcl. Perc. 214

## Bambatta variations

217

Vln. I

remove hair clip

fuzz out

217

Vln. II

217

Vla.

217

Vcl. Perc.

||

## 3. Nine hundred grandmothers

## Bambatta variations

23

220 arco  
Vln. II 

223 arco  
Vln. I 

223  
Vln. II 

223  
Vla. 

223 arco  
Vc. 

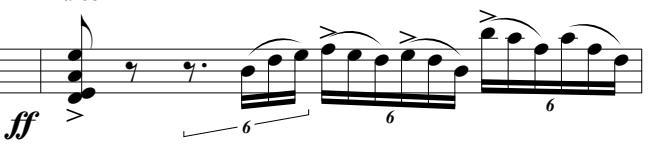
226 

226  
Vln. II 

226  
Vla. 

226  
Vc. 

228

Vln. I arco  
*ff* 

Vln. II

Vla.

Vc.

228

228

230

Vln. I

Vln. II

232

Vln. I

Vln. II *p ff*

235

Vln. I *pp* *mf* *>* *pp* *< f*

Vln. II



238

Vln. II     

238      arco  
Vc.     

240

Vln. II     

240      to D  
Vc.     

243      bow air whips  
Vln1 Perc.     

243      bow air whips  
Vln. II     

243      bow air whips  
Vla. Perc.     

243      Vc.     

246

Vln1 Perc.     

246

Vln. II     

246      arco  
Vla.     

246      Vla. Perc.

248

Vln. II

p

248

Vla.

250

Vln. II

250

Vla.

252

Vln. I

bow air whips

252

Vln1 Perc.

252

Vln. II

bow air whips

252

Vln2 Perc.

252

Vla.

arco

f

252

Vc.

bow air whips

252

Vcl. Perc.

## Bambatta variations

255

Vln. I

Vln. II

Vla.

Vc.

255

Vln. I

Vln. II

Vla.

Vc.

6 6 6 6

6 6 6 6

6 6 6 6

6 6 6 6

6 6 6 6

ff

ff

ff

ff

## 4. Mudhead from Planet XYY

261       $\text{♩} = 62$  pizz.      pizz. slide left fingers between notes where possible

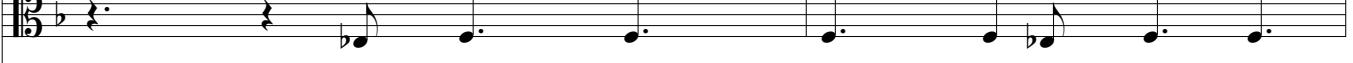
Vln. I      

Vla.      

Vln. I      265      

Vla.      265      

Vln. I      268      

Vla.      268      

Vc.      268      slide left fingers between notes where possible      pizz.       $mf$       

Vln. I      270      

Vln. II      270      pizz.      

Vla.      270      

Vc.      270      

273

Vln. I

273

Vla.

Vc.

273

Vln. I

no sliding

*p*

slide left fingers between notes where possible

277

Vln. II

*mf*

277

Vla.

277

Vc.

slide left fingers between notes where possible

281

Vln. I

281

Vln. II

281

Vla.

281

Vc.

284

Vln. I

284

Vln. II

*f*

*mf*

284

Vla.

284

Vc.

287

Vln. I

*mf*

287

Vln. II

*mf*

287

Vla.

*mf*

287

Vc.

*f*

290

Vln. I

no sliding

290

Vln. II

*p*

290

Vla.

290

Vc.

293

Vln. I

293

Vln. II

293

Vla.

293

Vc.

296

Vln. I

296

Vln. II

296

Vla.

296

Vc.

299

Vln. I

299

Vln. II

299

Vla.

299

Vc.

## Bambatta variations

301

Vln. I

301

Vln. II

301

Vla.

301

Vc.

attacca

304

Vln. I

304

Vln. II

304

Vla.

304

Vc.

## 5. Afrika Variations

307 Vln. I arco  $\text{♩} = 80$

307 Vln. II arco

307 Vla. arco

307 Vc. arco

314 Vln. I  $\text{♩} = 100$

314 Vln. II p ff p

314 Vla. ff p

314 Vc. ff p

322 Vln. I  $\text{♩} = 120$

322 Vln. II f p f mp f fff

322 Vla. f p f mp f fff

322 Vc. f p f mp f fff

## Bambatta variations

330

Vln. I

Vln. II

Vla.

Vc.

336

Vln. I

Vln. II

Vla.

Vc.

343

Vln. I

Vln. II

Vla.

Vc.

330

*p*

*f*

*mp*

330

*p*

*f*

*fp*

*f*

*fp*

*mp*

330

*p*

*fp*

*f*

*fp*

*mp*

336

*sfz*

*mp*

*p*

336

*sfz*

*mp*

*p*

*ff*

336

*sfz*

*mp*

*p*

336

*sfz*

*f*

343

*fff*

*mp*

*mf*

*ff*

343

*mp*

*mf*

*ff*

343

*fff*

*mp*

*mf*

*ff*

343

*mf*

*ff*

(2) pulse doesn't change

Vln. I      = 80

Vln. II      mf

Vla.      mf

Vc.      pizz. with "slap"

351 ff

Vln. I      351

Vln. II      f

Vla.      mf

Vc.      351 mf

ff

Vln. I      356

Vln. II      mf f mp

Vla.      mf f mp

Vc.      356 f

356 solo brush thumb pizz.

Vln. I      spooky flautando

Vln. II      361

Vla.      spooky flautando

Vc.      361

361

367

Vln. I

367

Vln. II

367

Vla.

367

Vc.

(3)  $\text{♩} = 80$  with tip, some wood, percussive

Vln. I

**p**

373 with tip, some wood, percussive

Vln. II

**p**

373 with tip, some wood, percussive

Vla.

**p** arco with tip, some wood, percussive

373

Vc.

**p**

373 tap shoes on floor

Vcl. Perc.

**ff**

## Bambatta variations

2nd time quieter (p)

37

378

Vln. I

Vln. II

Vla.

Vc.

Vcl. Perc.

2nd time quieter (p) *mf*

378

2nd time quieter (p) *sfz* *mf*

378

2nd time quieter (p) *mf*

378

2nd time quieter (p) *mf*

384

Vln. I

Vln. II

Vla.

Vc.

384

384

384

389

Vln. I

Vln. II

Vla.

Vc.

"ping" on bow tip *pp*

389

389

389

"ping" on bow tip *pp*

(4)

poco slower

## Bambatta variations

ord.

Vln. I      muted sound      *p*      muted sound      *mp*

Vln. II      muted sound      *p*      muted sound      *mp*

Vla.      muted sound      *p*      muted sound      *mp*

Vc.      muted sound      *p*      muted sound      *mp*

Vln. I      ord.      *pp*

Vln. II      *pp*

Vla.      *mp*

Vc.      *pp*

(5)

Vln. I      *fff*      *p*      *fp*      *f*

Vln. II      *fff*      *p*      *fp*

Vla.      *fff*      *p*      *fp*      *f*

Vc.      *fff*      *p*      *fp*      *f*

419

Vln. I

Vln. II

Vla.

Vc.

*mp* *f*

*f*

*mp* *f*

*mp* *f*

424

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*fp* *mf*

*fp* *mf*

432

Vln. I

*f*

*p*

*mp dolce*

432

Vln. II

*mp dolce*

432

Vla.

*mp dolce*

432

Vc.

*mp dolce*

*mp*

(6) *dolce*

440

Vln. I

Vln. II

*f*

Vla.

*f*

Vc.

440

445

Vln. I

*sfz*

*mf*

Vln. II

*sfz*

*mf*

Vla.

*sfz*

*mf*

Vc.

445

451

Vln. I

*f*

Vln. II

*f*

Vla.

*f*

Vc.

451

theme

457 Vln. I

457 Vln. II

457 Vla.

457 Vc.

464 Vln. I

464 Vln. II

464 Vla.

464 Vc.

472 Vln. I

472 Vln. II

472 Vla.

472 Vc.

*fp*

*mf*

*fp*

*fp*

*p*

*f*

*f*

*f*

*f*

*f*

>

V

42  
 479 Vln. I Bambatta variations

479 Vln. II

479 Vla.

479 Vc. fuzz

484 Vln. I

484 Vln. II

484 Vla. fuzz octaves where easy

484 Vc.

489 Vln. I

489 Vln. II

489 Vla. > ff

489 Vc.

Bambatta variations

43

493 Vln. I      fuzz  
ff

493 Vln. II

493 Vln2 Perc.      fuzz  
bobby pins

493 Vla.

493 Vc.      ff

496 Vln. I

496 Vln2 Perc.      3

496 Vla.

496 Vc.      3 3 3 3

499

Vln. I

502

Vln. I

Vln2 Perc.

Vla.

Vc.

502

502

502

504

Vln. I

Vln2 Perc.

Vla.

Vc.

504

504

504

506

Vln. I

arco

*ff*

*sfz*

506

Vln. II

Vln2 Perc.

506

Vla.

*sfz*

Vc.

506

509

Vln. I

*sfz*

*sfz*

509

Vln. II

*sfz*

*sfz*

509

Vla.

*sfz*

*sfz*

509

Vc.

*sfz*

*sfz*

## Bambatta variations

play 7 times

Vln. I

512 play 7 times

Vln. II

512 play 7 times

Vla.

512 play 7 times

Vc.

512 play 7 times

Vln. I

518 =96

Vln. II

518 bow over fingerboard

Vla.

518 bow over fingerboard

Vc.

518 bow over fingerboard

Vln. I

524 play 7 times

Vln. II

524 play 7 times

Vla.

524 play 7 times

Vc.

524 play 7 times

In. I

526

In. II

526

Vla.

526

Vc.

526