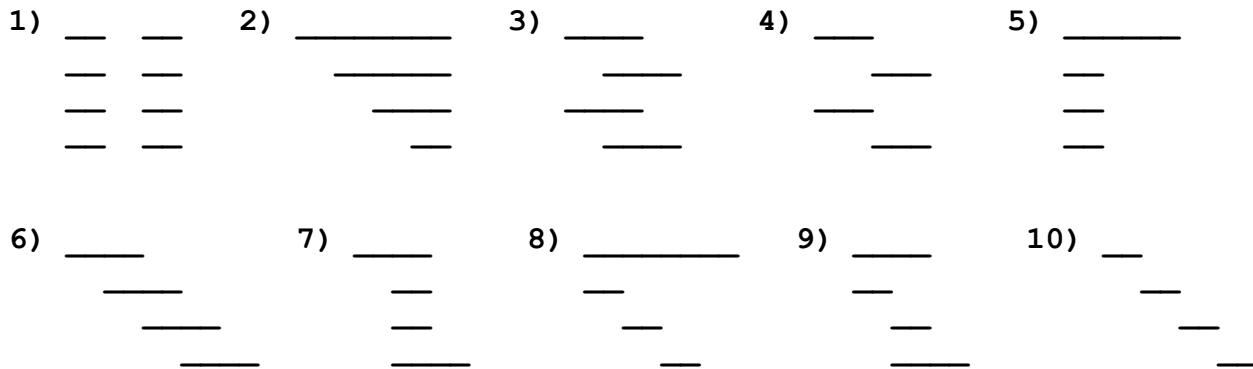# EXPRESSIS VERBIS

*

for mixed ensemble

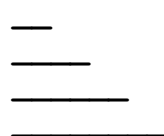NIKOLAUS GERSZEWSKI 2007

for Nelly Boyd
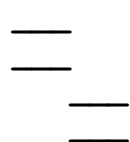
Hamburg, 17th April 2007

Instructions

Figures (**1-10**) regulate but the synchronization of entries and exits, irrespectively from musical content. The length of a line does not indicate *duration*. Timing of interplay relies on agreement between players. The respective musical content of each entry must be chosen from the list of **modes.** The selection of material may be composed (denoted in the score), or improvised.

```
1) __  __     2) _____    3) ____      4) ___      5) _____
   __  __        _____          ____         ___         __
   __  __        ____           ____         ___         __
   __  __           __          ____         ___         __


6) ____        7) ____     8) _____    9) ____      10) __
     ____          __          __             __              __
     ____          __           __            __               __
      ____          ____          __           ____              __
```
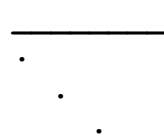
The Players must compile their own *score*, by putting *figures* in *sequence*. Each figure can be repeated, at most four times. Each *figure* can be *reversed*.

e.g. **3):** __
              ____
              _____
              _____

Further forms will be gained by changing the sucession of players.

e.g. **4):** ___
              ___
               ___
              ___

Short lines may as well be interpreted as punctual events.

e.g. **8):** _____
               .
                .
                 .

Figures must be assembled directly, without a gap.

e.g. **1)**+**2)**:

```
          __   _____
    __   __   _____
    __   __      _____
    __   __        __
```
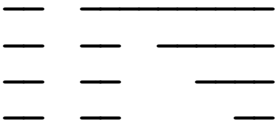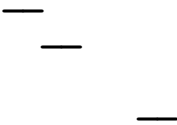
Figure **1)** contains the possibility of a general pause. Selection of *mode* "silence" permits further pauses.
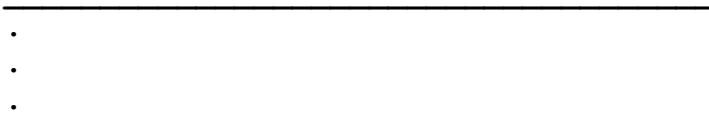
e.g. **10)**:

```
          __

            __


              __
```

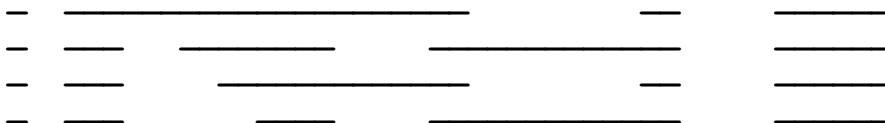In case of more than four players, the drawing can always be expanded.

e.g. **5)**:   _____   or: _____

```
    __                  __
    __                  __
    __                  __
    __                _____
```

Optionally line length can be adjusted to time proportions.

e.g. **5)**:   _____

```
       .
       .
       .
```

A possible *score* compiled with figures **1)**+**2)**+**3)**+**1)**:

```
   _  _____         __    _____
   _  __   _____    _____       _____
   _  __      _____        __      _____
   _  __       ____   _____      _____
```

Subsequent to an interruption of the line, either a change of **mode,** or a **modification** of the current one can be executed (do not execute changes/*modifications* while playing).

Modes

1. **Holding tone**
   Modifications*: pitch; timbre; volume (swell/fade).

2. **Recitation**: rythmic motive on a constant pitch ("*morse code*").
   Modifications: phrasing; pitch; timbre; volume.

3. **Pendulum**: swinging to & fro between two or three (1-2-3-2-..)
   tones. Avoid: *octaves*, fractionized *triads*.
   Modifications: change of either position; tempo; register; addition
   of a further position (changeover to *mode* **8.**)

4. ***Tremolo/thrill/roll***
   Modifications: tempo; timbre; volume.

5. ***Slide*** (up or down)
   Modifications: timbre; dynamics; pole position; ancle (do not
   change direction).

6. **Chord/Cluster**: hold, or repeat (pulse); avoid *triads* (at least one
   dissonant interval should occur).
   Modifications: change either pitch by a *half-* or *fulltone*
   (**bb,b,#,x** / never change more than one of three positions);
   frequence (of pulse); register; volume.

7. ***Chromatic melody***: all intervals, from a *unison* to a *mayor seventh*
   are permitted; apply at least three different durations; singular
   sequences can be repeated. Avoid: fractionized *triads*; intervals of
   more than 11 *halftones*.
   Modifications: position/register; phrasing; tempo; timbre

8. **Pattern**: build a motive from at least four different tones
   (sounds); repeat literally.
   Modifications: ondulating (tempo; dynamics); register; timbre;
   change, add, or leave out either position.

9. **Micromelodie**: improvise in microintervals within the restraint of a
   fulltone (**b**–**#**).
   Modifications: drift (by degrees, up or down); volume; tempo
   (*tremolo; ondulating*).

10. **Freak out**: as fast as possible, as many different sounds as
    possible (use the entire sound spectrum of the instrument); execute
    for the duration of one entry (do not continue after intermission).

11. **Silence** (intermission)

* When *modifying:* do not change all parameters at the same time
   (original mode should always remain recognizeable).

12. *Noises*

RUSH – SWOOSH – RUMBLE – RUSTLE – BUZZ – SNARE - WHISTLE – CRACK
CLATTER – SIZZLE – KNOCK – JINGLE – PURR – HUMM – BEEP – RATTLE
HOWL – YOWL – CRACKLE – TWITTER – WHIR – THUMP – CREAK – SCREECH
SNAP – DRONE – SQUEAK – SCROOP – SWISH – BUBBLE – GURGLE - ...

A possible version of the piece could explicidly contain *noise* material.

Noises can be produced with musical instruments, with voice, or with any other sound sources.

The list can always be expanded; yet any material used in this piece should be specified in terms of sound, sound source and - generation: mind that any sound can be reduced to a specific, visible activity (rubbing, scratching, wiping, kicking, etc.).

Sounds may be amplified, but must not be alienated electronically (the regular sound spectrum of an electric instrument: electric guitar, Hammond organ, short wave receiver etc., containing *distortion*, *feedback* etc., is excluded from this restraint).

The audience should always be able to locate the respective sound source. The specific significance of each sound event is based upon its *translateability* into the medium of spoken language.

revisited, Hamburg, 11th July 2009