

ORDINARY MUSIC

....by Nikolaus Gerszewski 2007 / 10

for bassclarinet & doublebass

ORDINARY MUSIC

a dialogue for doublebass and bassclarinet

Instructions:

The piece is structured by individual schedules, determining the succession of entries, in *modes* (1-12).

The terms, noted in columns, indicate points of entry (respectively: changes of *mode*). The number above a column indicates the *mode* to be played.

The schedule must not be kept precisely: there is a margin of currently 2-3 sec. for each change (take your time).

Between entries currently take a short break (1-3 sec.).

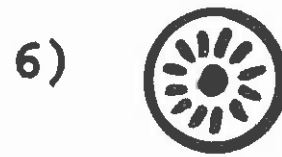
For passages with only one column (one mode for multiple entries): change any parameter (*timbre, dynamics, tempo* or *register*) for each entry.

...for Thomas Niese and Thomas Oesterheld

revisited: Hamburg, Jan. 11th 2010

Modes

- 1) **Loop:** improvise a short phrase (2-3 notes), repeat literally.
- 2) **Micro-melody:** proceed in micro-intervals, continuously (stay within a latitude of about a *mayor third*).
- 3) **Absend:** awkward, desinterested (as if not intending to play music).
- 4) **Row:** improvise in a 12-tone idiom: different intervals, short & long durations (keep the "law of the row" as possible)
- 5) **Hocket:** proceed upwards in two voices (always in the same two intervals); repeat a sequence, or enter each time on another position (short pause between entries); tempo *rubato*.
- 6) **Drone:** continuous sound (*splitting / noise* etc.).
- 7) **Tacet:** pause
- 8) **Radio:** short-wave receiver; turn dial slowly, continuously (when interesting, optionally rest for a Moment)
- 9) **Imitate:** imitate other player in any aspect of his play.
- 10) **Sounds:** incoherent sounds, most different in character; optionally repeat a sequence (4-5 notes); optionally use external sound-sources (e.g. little instruments).
- 11) **Slide:** *Glissando*, downwards, continuously (proceed slowly).
- 12) **Hustle:** proceed fastly, nervously, in small intervalls, up&down.



0'00" - 1'48

7

0'00"
0'54"

1'48" - 13'00"

11

8

1

6

12

1'48"	2'20"	2'54"	3'39"	4'25"
4'46"	5'18"	5'52"	6'37"	7'23"
7'44"	8'16"	8'50"	9'35"	10'21"
10'42"	11'14"	11'48"	12'33"	13'19"

13'40" - 15'49"

2

13'40"
14'23"
15'06"

15'49" - 18'57"

10

9

15'49"	16'23"
16'36"	17'10"
17'23"	17'57"
18'10"	18'44"

18'57" - 31'21"

3

5

4

7

11

18'57"	19'11"	19'46"	20'37"	21'31"
22'03"	22'17"	22'52"	23'43"	24'37"
25'09"	25'23"	25'58"	26'49"	27'43"
28'15"	28'29"	29'04"	29'55"	30'49"

31' 21" - 32' 29"

8

31' 21"
31' 55"

32' 29" - 39' 57"

1

6

12

32' 29"	33' 14"	34' 00"
34' 21"	35' 06"	35' 52"
36' 13"	36' 58"	37' 44"
38' 05"	38' 50"	39' 36"

39' 57" - 55' 47"

2

10

9

3

5

4

39' 57"	40' 40"	41' 14"	41' 27"	41' 41"	42' 16"
43' 07"	43' 50"	44' 24"	44' 37"	44' 51"	45' 26"
46' 17"	47' 00"	47' 34"	47' 47"	48' 01"	48' 36"
49' 27"	50' 10"	50' 44"	50' 57"	51' 11"	51' 46"
52' 37"	53' 20"	53' 54"	54' 07"	54' 21"	54' 56"

55' 47" - 1.07' 47"

7

11

8

55' 47"	56' 41"	57' 13"
57' 47"	58' 41"	59' 13"
59' 47"	1.00' 41"	1' 01' 13"
1.01' 47"	1.02' 41"	1.03' 13"
1.03' 47"	1.04' 41"	1.05' 13"
1.05' 47"	1.06' 41"	1.07' 13"

1.07' 47" - 1.24' 37"

1

6

12

2

10

9

1.07' 47"	1.08' 32"	1.09' 18"	1.09' 39"	1.10' 22"	1.10' 56"
1.11' 09"	1.11' 54"	1.12' 40"	1.13' 01"	1.13' 44"	1.14' 18"
1.14' 31"	1.15' 16"	1.16' 02"	1.16' 23"	1.17' 06"	1.17' 40"
1.17' 53"	1.18' 38"	1.19' 24"	1.19' 45"	1.20' 28"	1.21' 02"
1.21' 15"	1.22' 00"	1.22' 46"	1.23' 07"	1.23' 50"	1.24' 24"

1.24'37"- 1.40'07"

<u>3</u>	<u>5</u>	<u>4</u>	<u>7</u>	<u>11</u>
1.24'37"	1.24'51"	1.25'26"	1.26'17"	1.27'11"
1.27'43"	1.27'57"	1.28'32"	1.29'23"	1.20'17"
1.30'49"	1.31'03"	1.31'38"	1.32'29"	1.33'23"
1.33'55"	1.34'09"	1.34'44"	1.35'35"	1.36'29"
1.37'01"	1.37'15"	1.37'50"	1.38'41"	1.39'35"

1.40'07"- 1.48'01"

<u>8</u>	<u>1</u>
1.40'07"	1.40'41"
1.41'26"	1.42'00"
1.42'45"	1.43'19"
1.44'04"	1.44'38"
1.45'23"	1.45'57"
1.46'42"	1.47'16"

1.48'01" (end)

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....by Nikolaus Gerszewski 2007 / 10

for bassclarinet & doublebass

0'00"- 7'54"

<u>1</u>	<u>8</u>
0'00"	0'45"
1'19"	2'04"
2'38"	3'23"
3'57"	4'42"
5'16"	6'01"
6'35"	7'20"

7'54"- 23'24"

<u>11</u>	<u>7</u>	<u>4</u>	<u>5</u>	<u>3</u>
7'54"	8'26"	9'20"	10'11"	10'46"
11'00"	11'32"	12'26"	13'17"	13'52"
14'06"	14'38"	15'32"	16'23"	16'58"
17'12"	17'44"	18'38"	19'29"	20'04"
20'18"	20'50"	21'44"	22'35"	23'10"

23'24"- 40'14"

<u>9</u>	<u>10</u>	<u>2</u>	<u>12</u>	<u>6</u>	<u>1</u>
23'24"	23'37"	24'11"	24'54"	25'15"	26'01"
26'46"	26'59"	27'33"	28'16"	28'37"	29'23"
30'08"	30'21"	30'55"	31'38"	31'59"	32'45"
33'30"	33'43"	34'17"	34'60"	35'21"	36'07"
36'52"	37'05"	37'39"	38'22"	38'43"	39'29"

40'14"- 52'14"

<u>8</u>	<u>11</u>	<u>7</u>
40'14"	40'48"	41'20"
42'14"	42'48"	43'20"
44'14"	44'48"	45'20"
46'14"	46'48"	47'20"
48'14"	48'48"	49'20"
50'14"	50'48"	51'20"

52' 14" - 1.08' 04"

4	5	3	9	10	2
52' 14"	53' 05"	53' 40"	53' 54"	54' 07"	54' 41"
55' 24"	56' 15"	56' 50"	57' 04"	57' 17"	57' 51"
58' 34"	59' 25"	1.00' 00"	1.00' 14"	1.00' 27"	1.01' 01"
1.01' 44"	1.02' 35"	1.03' 10"	1.03' 24"	1.03' 37"	1.04' 11"
1.04' 54"	1.05' 45"	1.06' 20"	1.06' 34"	1.06' 47"	1.07' 21"

1.08' 04" - 1.15' 32"

12	6	1
1.08' 04"	1.08' 25"	1.09' 11"
1.09' 56"	1.10' 17"	1.11' 03"
1.11' 48"	1.12' 09"	1.12' 55"
1.13' 40"	1.14' 01"	1.14' 47"

1.15' 32" - 1.16' 40"

8

1.15' 32"
1.16' 06"

1.16' 40" - 1.29' 04"

11	7	4	5	3
1.16' 40"	1.17' 12"	1.18' 06"	1.18' 57"	1.19' 32"
1.19' 46"	1.20' 18"	1.21' 12"	1.22' 03"	1.22' 38"
1.22' 52"	1.23' 24"	1.24' 18"	1.25' 09"	1.25' 44"
1.25' 58"	1.26' 30"	1.27' 24"	1.28' 15"	1.28' 50"

1.29' 04" - 1.32' 12"

9	10
1.29' 04"	1.29' 17"
1.29' 51"	1.30' 04"
1.30' 38"	1.30' 51"
1.31' 25"	1.31' 38"

1.32'12"- 1.34'21"

2

1.32'12"
1.32'55"
1.33'38"

1.34'21"- 1.46'13"

12

6

1

8

11

1.34'21"	1.34'42"	1.35'28"	1.36'13"	1.36'47"
1.37'19"	1.37'40"	1.38'26"	1.39'11"	1.39'45"
1.40'17"	1.40'38"	1.41'24"	1.42'09"	1.42'43"
1.43'15"	1.43'36"	1.44'22	1.45'07"	1.45'41"

1.46'13"- 1.48'01"

7

1.46'13"
1.47'07"

1.48'01" (end)

ORDINARY MUSIC

ein Dialog für Contrabass und Bassclarinette

ISTRUKTIONEN

Die Einzelstimmen sind strukturiert durch individuelle Zeitpläne.

Die in Spalten notierten Zeitpunkte bezeichnen die Einsätze (bzw. Wechsel). Die Zahl über der Spalte bezeichnet den jeweiligen Modus, in dem gespielt wird.

Der Zeitplan muss nicht präzise eingehalten werden. Ein Spielraum von 2-3 Sec. pro Wechsel ist akzeptabel (keine Eile).

Zwischen den Einsätzen je 1-3 Sec. Pause machen.

Bei Passagen mit nur einer Spalte (einem Modus für mehrere Einsätze), sollte jeweils ein Parameter (Farbe, Register, Tempo oder Lautstärke) bei jedem Einsatz verändert werden.

...für Thomas Niese und Thomas Österheld

überarbeitet: Hamburg, 11.Januar, 2010

Modi

- 1) **Loop:** kurze Phrase wortwörtlich wiederholen.
- 2) **Micro-Melodie:** in Microintervallen, kontinuierlich, innerhalb eines Spielraums von etwa einer Terz bewegen.
- 3) **Abwesend:** desinteressiert (vor sich hin; scheinbar ohne die Absicht Musik zu machen).
- 4) **Reihe:** improvisieren im 12-Ton Idiom (das "Gesetz der Reihe" nach Möglichkeit berücksichtigend).
- 5) **Hoketus:** Zweistimmig aufwärts (in immer gleichen Intervallen); entweder eine Sequenz wiederholend, oder jedes Mal von einer anderen Position aus beginnend (kurze Pause zwischen Einsätzen); tempo *rubato*.
- 6) **Drohne:** kontinuierlicher Sound (*Splitting / Noise* etc.)
- 7) **Tacet:** Pause
- 8) **Radio:** Kurzwellenempfänger; langsam, kontinuierlich am Stationsrad drehen (bei Interesse Sender einen Moment lang stehen lassen).
- 9) **Imitieren:** den anderen Spieler imitieren, in irgendeinem Aspekt seines Spiels.
- 10) **Sounds:** unzusammenhängende Sounds, möglichst unterschiedlichen Charakters; wahlweise eine Sequenz (4-5 sounds) wiederholen; wahlweise externe Klangquellen benutzen (z.B. kleine Instrumente).
- 11) **Glissando:** abwärts, kontinuierlich (mit leichtem Gefälle).
- 12) **Wimmeln:** schnelle Läufe; in kleinen Intervallen auf und ab.