QUARTET

for flute, cello, french horn & doublebass

Nikolaus Gerszewski 2008/09

material

restraints define a pre-compositional limitation of material,currently effective for the entire piece; whatever further specifications relate to these limits.

options indicate modifications, currently executed for the duration of a singular attac, a *phrase*, or any sequence of attacs.

conditions basically indicate a specified material, currently executed over a period of longer duration; as far as analogue, material may be executed synchronously (when recognizing someone is playing material analogue to your own instructions, you may join).

general instructions

do not "improvise": execute instructions like manual exercises.

always try to improve your play, towards efficiency (becoming more & more focussed, even, immaculate, expanded, etc.).

feel free to find individual solutions in dealing with the restraints; as far as not indicated, parameters are indeterminate.

pause whenever you like; a performance may contain *solo*, *duo*, *trio*, *quartett* parts and possibly *periods* of silence.

any player may open the piece, others may follow in sequence.

the piece may as well be performed as a *duo* or *trio*, in any combination of instruments.

for **LEMUR**, revisited, Hamburg, 4. August 2009

Flute

restraints

minor/*major seconds*/*sevenths* (**1,2/10,11**); free durations.

phrases of 2-7 (or more) notes; pause (breathe) between *phrases*.

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options

scale: proceed upwards, in intervals of alternately a *minor* and a *mayor second* (**1-2-1-2-...**); over any distance.

hocket: alternately *mayor seventh* up / *minor seventh* down (**+11/-10**), or vice versa; over any distance; in either equal, or alternating durations (short/long).

tremolo/*thrill*: alteration of two notes (pendulum), or tone repetition (*pulse*); optionally build *phrases*, of either one or two pitches, free durations.

conditions

pattern: repeat any *sequence* of 2-5 notes (including short pauses), either literally, or currently change *phrasing*.

decay: short phrases of 2-4 notes (relatively short durations), alternating with pauses.

standing tones: hold single notes, up to a full breath length; optionally enter currently with a *grace-note*.

Doublebass

restraints

slides & *standing tones*, in turns: different in measures, ancles, courses; either seperate strokes, or in sequences (of 2-3).

duration depends on bow-speed: currently one full stroke each.

change position (perhaps string) for each stroke.

timbre: change technique either for each stroke, each sequence, or *undulate* (*timbre*, dynamics) constantly, in any available *timbres*.

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options

stripe: bow on two strings (any interval).

broken line: either dashed bow, or pulsating grip-finger (while continuously bowing).

pizzicato slide, in one movement: pluck once / do not remove finger from string unless entire *fade out* (pause between attacs).

tremolo (trembling bow).

thrill/vibrato: *half-* or *quartertone* alteration.

conditions

loop: repeat any sequence literally.

persist: rest on a *standing tone* (optionally *undulate*).

slide pulse: temporarily substitute bow by mallet (felt or rubber), strike on string, in either regular, or *undulating* frequence (avoid *snaring*).

toneless pulse (optionally in turns, with *slide pulse*): strike mallet currently either on *corpus*, *bridge* or damped string.

French Horn

restraints

hockets: chose individual interval (**3-11** *halftones*) for each *sequence*.

progression: *chromatic*, in either *half-* or *fulltones*, either upwards (e.g.: **+7/-6**), or downwards (e.g.: **+9/-11**), over any distance.

durations: either equal, or alternating (long/short).

tempo: *non-rubato* (individual for each *sequence*).

timbres: stakkato, tenuto, legato (consistent within a *sequence*).

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options

pendulum: alteration of two notes, any interval (**1-11**).

phrase: proceed in rythmical *phrases* (free durations; any single note or interval can be repeated).

conditions

pattern: literally repeat any *sequence* of either 4, 6 or 8 notes (including short pauses); optionally change layer each 4 cycles.

decay: seperate single notes or intervals, different in layer, course, duration, *timbre*, etc. (2'-3' sec. pause between entries; avoid harmonic relations as possible).

slow motion: currently a short (optionally *grace-note*) and a very long note (full breath, *undulating*), in turns.

Cello

<u>**restraints**</u>

parallels, any intervals (**1-11**; avoid *octav*), free durations.

change interval for each stroke: one finger currently stays in *position*, other proceeds within radius; avoid empty strings.

phrases of 2-6 *attacs* in sequence; any interval can be repeated; pause between *phrases* (after a pause both *positions* may change).

timbre: change *attac-*, *phrase-*, or *period*-wise; any available technique.

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<u>**Conditions**</u>

loop: repeat a *phrase* literally.

stripes: singular full strokes, seperated by pauses.

change tempo: *retard* / *accelerate*, or change suddenly.

persist: rest on a standing interval (optionally *undulate*)

pendulum: tone alteration; either fixed, or changing interval.

contract/extend: one finger in fixed position, with other *slide*, within radius.

pizzicato pulse: continuous picking, on any pair of strings, (string pair may change, unless one finger currently stays in position); tempo: *non rubato* / dynamics: *undulating*.

percussive pulse: execute on any pair of damped strings, in *sequences*, alternating with sounding intervals (after, or during a percussive sequence, both finger positions may change).