

Ordinary Music Vol. 28

Cycles

(for 12 players)

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Instructions

Modes **1-12** (as listed up in the score), must be played in succession, always executed continuously, for the duration of one round. Players enter one by one, in intervals of ~ 5'sec.. After player 12 has entered, player 1 may change to mode **2** (*unisono*-phase can be extended, up to max. 60'sec.; *ondulating*); change mode one by one, each time. After final *unisono*-phase (**12**), exit one by one (in intervals of ~ 5'sec.); meanwhile diminish.

As the space makes it possible, 12 players stand in a circle around the audience. For a regular stage-situation, players stand in a line.

An entire passage contains 13 pieces: one for each instrument (I-XII), and a 13th, where each player plays a different instrument (for 13th cycle, the directive "*unisono*" is meaningless).

When performing singular pieces, material can be mingled: cycles of 2,3,4, 6 or 12 alternating instruments can be built; optionally double-cycles, of 24 players (for mixed cycles the directive "*unisono*" always relates to those playing the same material).

Duration: 10-20 Minutes each.

Nikolaus Gerszewski, Hamburg, October 13, 2009

I : for handdrum

8", 10" or 12" inch handdrum (optionally alternating), genuine skin;
indeterminate tuning

- 1) **wipe**: handpalm over drumskin.
- 2) **brush**: with dishbrush, circlewise over drumskin.
- 3) **scroop**: push thumbs slowly, with pressure, over drumskin (optionally make use of bow-resin).
- 4) **trot**: drum fastly with all fingers on frame, from underneath.
- 5) **tapping**: invert drum; scuttle fastly, with all fingers, in centre of drumskin (from below); non-resonantly.
- 6) **mill**: invert drum; put a coin inside; shake drum sideways (make coin circulate along frame).
- 7) **pen-roll**: put drum between your legs; put a pencil upright, by the tip, onto the drumskin; create *roll*- effect by pushing thumb and indexfinger along the pencil (optionally use bow-resin).
- 8) **snare**: put a light ballchain onto drumskin (continue pen-roll).
- 9) **shake**: take ends of ballchain in your hands, shake above drumskin (chain flouncing on drumskin).
- 10) **roll**: regular roll; execute with chopsticks; *ondulating*.
- 11) **filter**: cover drumskin with towel (continue roll).
- 12) **rattle**: take drum in a right angle between your legs; *roll* on frame.

II : for recorder

soprano- or alt-recorder (optionally alternating)

- 1) **squeak**: cover *labium* with hand; continuous soft breath.
- 2) **whisper**: thumbhole open, on other holes play (all fingers moving continuously) ; breathe very softly.
- 3) **thrill**: thumbhole closed, with four fingers outstretched push hand fastly to&fro over holes **1-5**.
- 4) **freak out**: play fastly, on all holes (freejazz style).
- 5) **decay**: short, seperate, incoherent notes.
- 6) **hold**: incoherent long notes, each held for ~ 10'sec.; breathe between entries (avoid simultaneous entries as possible).
- 7) **melody**: improvise in diatonic scale; proceed in ornaments (baroque style); tempo *unisono*.
- 8) **loop**: short phrase (3-4 notes), repeat literally (with changing dynamics).
- 9) **slide**: upwards always in one long breath (avoid simultaneous entries).
- 10) **splitting**: holes **1-7** shut (**8** open), end hole shut with knee; blow with changing intensity (allow pitchpoling).
- 11) **multiphonic**: sing a drone (lowly humming) into the instrument; most slowly but continuously change finger positions.
- 12) **hiss**: breathe, loudly as possible in&out through thumbhole.

III : for cymbal

any cymbal, on a stand, is suitable

- 1) **white noise**: dampen cymbal with towel, strike with bow; continuously.
- 2) **tremolo**: flutter-bow; gradually remove towel; swelling volume.
- 3) **grey noise**: bowing slowly, continuously, with pressure; avoid overtones.
- 4) **harmonic**: make out different overtones by touching cymbal surface lightly with fingertip while bowing; pause after each stroke, until *sustain* is barely audible.
- 5) **col legno**: bowing with wood, continuously (uncertainable overtonestructure).
- 6) **buzz**: put a light ballchain on top of the cymbal; bow lightly, almost soundlessy (mainly chain vibration should be audible).
- 7) **shake**: take ends of chain in your hands, shake above cymbal (chain flouncing on cymbal).
- 8) **click-pulse**: strike edge of cymbal with plectrum; lightly, in a regular frequency, one way (non-unisono).
- 9) **pulse**: strike with felt-beater; undulating tempo (slower than in 8)).
- 10) **damp**: each stroke with handpalm, immediatly after attac; unisono pulse (~ 100 bpm); *undulating* dynamics.
- 11) **roll**: with drumsticks; start at edge, proceed slowly towards centre; *undulating*.
- 12) **tapping**: lightly drumming with fingertips (two fingers each hand); half-resonantly.

IV : for harmonica

set of 12 blues-harps, proceeding in fifths (from player 1-12):
C, G, D, A, E, B, Gb, Db, Ab, Eb

- 1) **tonic:** blow through hole **1**, softly, regularly.
- 2) **vibrato:** blow through holes **1,2**; hand-vibrato, *ondulating*.
- 3) **locomotive:** draw-draw-blow-blow ("ta-ta-tu-tu") through holes **1,2**;
tempo *unisono*.
- 4) **horns:** draw through holes **8,9,10**; loudly as possible.
- 5) **beep:** blow pulse, on hole **10**; *ondulating*.
- 6) **squeak:** draw-blow through hole **10**, quite fastly; *ondulating*.
- 7) **slide:** blow **10-1** (overlapping), in one breath; slowly as possible.
- 8) **tremolo:** push harmonica quite fastly to&fro; draw/blow in natural
breath intervals (through all holes).
- 9) **broken:** interrupt play by taking harmonica from lips, pulsing;
tempo *unisono*.
- 10) **melody:** play any tune from memory, or improvise one (*pronounce* melody
in single notes, not chords).
- 11) **sing:** a *lullaby*, into holes **3-8** (blow); sing a tune from memory, or
improvise.
- 12) **wind:** blow softly, with distance (from ~ 1 cm, gradually increasing)
into hole **10** (other holes covered).

V : for guitar

detune guitar: each tuning peg about one entire turn lower; nylon- or steel-strings (optionally alternating)

- 1) **arpeggio:** strike slowly, with thumb, upwards (**E-e**) over all six (open) strings; hold each chord for a few seconds; turn single tuning pegs while playing (avoid extreme differences of tension).
- 2) **wobble:** slowly move a bottleneck to&fro over the strings; arpeggio, up or down (strike a bit faster than in 1); with thumb/finger).
- 3) **prepare:** thread chopstick between strings (over/under, alternating) above soundhole; improvise free floating rythmical motives, on all 6 strings; with plectrum.
- 4) **strumming:** fastly, with plectrum, up&down across open strings; alternately place a finger lightly on *12th* fret (harmonic-barré).
- 5) **scrub:** with a dishbrush along bridge (across string ends).
- 6) **bow:** continuously, across all six strings (violin bow).
- 7) **tickle:** scratch with edge of plectrum along **E-** or **A-**string (between bridge and soundhole).
- 8) **tapping:** up&down the board; fastly, with four fingers (left hand), on all strings.
- 9) **interval:** hold down any two strings in any position, pick with fingers (simultaneously); hold each until barely audible; start at bottom, gradually proceed up the board.
- 10) **pattern:** short motive (2-5 notes), repeated literally; after eight repetitions each, motive may change; pick, with finger(s); tempo *unisono* (~ 200 bpm).
- 11) **bass-strumming:** strumm upwards, with thumb, over strings **E/A**, held down in any fret (position may change each 15-20 attacs); from tempo *unisono* gradually shift.
- 12) **pitch down:** strike an *ondulating* pulse, with thumb, on open **E**-string; gradually untighten string, until tone dissolves entirely (toneless burring remains).

VI : for portable radio

- 1) **brush:** move hairbrush over loudspeaker covering (radio off).
- 2) **fade in:** switch on radio (adjusted on AM, white noise, volume on 0); very slowly turn volumeregulator up to maximum.
- 3) **dial:** turn station-dial, very slowly, continuously.
- 4) **change:** switch to FM, dial quickly from station to station, currently rest 3'-5' sec.; avoid synchronicity (as possible).
- 5) **singing:** plug in (& put on) earphones; search for music (FM); imitate music (under any aspect) by singing, humming or whisteling.
- 6) **mumble:** switch to AM; search for a speaker, in a foreign language; try to imitate speaker.
- 7) **ondulate:** unplug earphones; turn volume up&down continuously, with other hand continuously turn station-dial, AM.
- 8) **vibrato:** tune in any station (FM/AM; receptions must be fairly clear); turn dial continuously to&fro, within the station's margins.
- 9) **channel-hop:** switch to&fro between all channels (AM/FM), meanwhile turn dial continuously.
- 10) **on/off:** switch to FM; switch power button on/off, pulsing; tempo unisono (~ 1'/1' sec.); when off, currently turn dial.
- 11) **decay:** in irregular intervals switch radio on (FM) for the fraction of a second (when off, turn dial).
- 12) **ppppp:** plug in earphones (do not put them in your ears), turn station-dial continuously; FM/AM).

VII : for voice

- 1) **beep**: pulse, with head-voice (*i-i- / u-u-*), softly, on a constant pitch (non *unisono*); pitch may change with each entry.
- 2) **broken melody**: sing a melody (chose any familiar tune, or improvise), in previously described manner (beep).
- 3) **slide**: upwards, with head voice (*iii / uuu*); always to the limit. (avoid synchronous entries as possible)
- 4) **vibrato**: with index-finger vibrating between lips; *ondulating* pitch, volume, timbre (head- or ordinary voice).
- 5) **roll**: flutter tongue (*rrr*), with tone; pitch, volume, timbre, may change with each entry).
- 6) **creak**: buzzing noise, in larynx, constant pitch (motor-sound).
- 7) **retch**: out of the belly, painfully (as if vomiting).
- 7) **rattle**: in throat (*chchch*), toneless; volume may change each entry.
- 9) **bash**: single percussive sounds (*k / t / p / f / z / sh*); articulate with a maximum impetus.
- 10) **scat**: freestyle (*doopeedoowopbop...*); all registers, timbres; constantly changing dynamics.
- 11) **loop**: a short phrase (of scat) repeated over and over (broken record).
- 12) **hiss**: (*fff / szzz*) continuously, in&out.

VIII : for melodica

instructions always refer to a certain keytone, assigned to each player (1-12): e1, b1, f#1, c#2, g#1, d#2, a#1, f1, c2, g1, d2, a1; each keytone can be raised or lowered by a half- or fulltone, so that each player will have a supply of five neighbored halftones to improvise. (e.g. for Player 1: d-eb-e-f-f#).

- 1) **rattle**: play on keys mutely (typewriter)
- 2) **flutter**: play fastly as possible on all 5 keys (sounding); softly.
- 3) **melody**: improvise phrases, using 3-4 different durations (avoid tempo *unisono*, as possible).
- 4) **loop**: five notes in sucession, upwards; tempo *unisono*, in *eighth notes* (while taking breath, continue playing on keys mutely).
- 5) **change register**: players 1,3,5,7,9,11: an octav higher / players 2,4,6,8,10,12: an octav lower (continue loop, *unisono*)
- 6) **retard**: change back to original register; gradually slow down to 1:5 (of original tempo); initially shifting tempo, returning to *unisono*.
- 7) **cluster**: five keys, full breath; extremely *ondulating* dynamics (avoid sychronous entries).
- 8) **intervals**: play intervals over two octaves (7-16 halftones), hold for full breath length each; change interval each entry.
- 9) **hocket**: *stakkato* (short, seperate notes), in two octaves alternating (intervals 7-16).
- 10) **tremble**: tongue-*vibrato*, on keytone each (*ondulating*).
- 11) **microtone**: press on key (keytone) only very lightly (just as much as it affords to produce an audible signal).
- 12) **air**: breathe in&out through hose (mouthpiece, plugged off).

IX : for cardboard tube

postage tube (length: 60-80cm / diameter: ~ 7cm); open end should be directed towards the audience (as possible)

- 1) **brush**: move a *dishbrush* slowly around tube-edge.
- 2) **scrub**: fastly rubb with brush to&fro along tube-surface.
- 3) **scratch**: surface with fingernails.
- 4) **tapping**: with all fingers (rain sound).
- 5) **mill**: hang a ballchain into upright tube, hold one end tight; shake tube (make chain rotate inside the tube).
- 6) **rattle**: with glockenspiel-mallet (swinging) inside the tube.
- 7) **crunch**: bowing on tube-edge (violin bow).
- 8) **bump**: beat with handpalm on tube-shaft, pulsing; tempo unisono (~ 100 bpm).
- 9) **drone**: sing with a deep voice into the tube (vocal: ä, ö); press tube-shaft almost tight against your mouth (put your chin right into the tubeshaft, but leave a gap (1-2mm) between the shaft and your upper lip; create a *vibrato*-effect with handpalm on the other tube-end.
- 10) **hiss**: breathe loudly (through teeth) in&out into the tube.
- 11) **blow**: against tube-edge (wind sound).
- 12) **whisper**: wave the tube to&fro through the air (create wind sound).

X : for springdrum

- 1) **tapping:** take spring in your hand; tap spring, with thumb and fingers, fastly (do not twitch).
- 2) **col legno:** strike with woodstick along spring.
- 3) **scrape:** with plectrum; with one hand hold spring, with other scrape plectrum along spring (when holding drum under your shoulder or between your legs, turn your back to the audience).
- 4) **rattle:** fold a sling, move spring end back&forth.
- 5) **flap:** hold open springend, dash spring against drumbody
- 6) **flounce:** shake drum, dash spring against a hard surface.
- 7) **dice:** put three dices into the drum, shake (spill when finished).
- 8) **twitch:** tense / release spring with two fingers, pulsing; tempo unisono (~ 120 bpm);
- 9) **wah wah:** shake drum, meanwhile open / close shaft with handpalm.
- 10) **reverb:** shake drum, as soon as sounding, shift a postage tube into drumshaft; each time hold until almost silent (always remove tube before shaking drum again).
- 11) **brush:** strike with *shaving-brush* along spring.
- 12) **wipe:** take spring into the fold of a napkin, wipe to&fro; gradually turn drumshaft towards your body; finally close (push shaft against your chest).

XI : for glockenspiel

diatonic soprano- or alt-glockenspiel (optionally alternating); each four keyboards in **C**: 1,4,7,10 / **G**: 2,5,8,11 (exchange **F** for **F#**) / **F**: 3,6,9,12 (exchange **B** for **Bb**); wood mallets

- 1) **tapping**: play with fingertips, all fingers (like playing piano).
- 2) **brush**: move brush (hard bristles) circlewise over keys; proceed slowly from top to bottom and up again.
- 3) **tic-tac**: mallet swinging to&fro over the gap between two keys; proceed just as in 1).
- 4) **slide**: continuously pull mallets over keys, from top to bottom (l./r. alternating); tempo *rubato*.
- 5) **non-resonant**: *tremolo* on substitute-keys (**F#,Bb** / **F,Bb** / **F#,B**); lay keys each on top of a napkin (strike always two keys alternating).
- 6) **intervals**: strike always two keys simultaneously (any intervals); leave space for sustain between entries.
- 7) **melody**: play any familiar tune, or improvise; tempo unisono (~ 100 bpm).
- 8) **loop**: short phrase (3-4 notes), repeat literally.
- 9) **decay**: incoherent short notes; play with only one mallet; always damp key with finger immediately after attac.
- 10) **scale**: strike keys in succession, from top to bottom (repeat); proceed in eighth notes (tempo *rubato*).
- 11) **tremolo**: roll on each key, from top to bottom (only once); proceed in full notes, tempo unisono (~ 4' sec. each note); enter in full note intervals; linger at low **C**, until all players have come in.
- 12) **filter**: cover low **C** with a napkin; roll.

XII : for newspaper

big-size newspaper, one page for each player

- 1) **tremble:** open newspaper, shake gently.
- 2) **mumble:** read, with half voice (half speaking, half whispering).
- 3) **speak:** read loudly, clearly articulated; headlines emphasized.
- 4) **decay:** read mutely, pronounce only every 7th-10th syllable.
- 5) **rattle:** shake paper with both hands, heftily (loudly).
- 6) **crumple:** concertina paper (continuously push to&fro).
- 7) **wash:** rub two sides of paper with both hands against each other (as if washing out a spot).
- 8) **scrunch up:** loosely form a ball; turn ball in your hands, knead.
- 9) **shake out:** uncrumple paper; hold paper at the edge, shake it (like a wet piece of cloth).
- 10) **smoothe down:** between your handpalms.
- 11) **shred:** into strips (slowly, gently).
- 12) **rustle:** with shreds.

Checklist:

- I** : 1 handdrum (8", 10", or 12" inch), 1 pair of chopsticks, 1 ballchain, 1 dishbrush, 1 coin, 1 pencil, 1 towel.
- II** : 1 recorder flute (soprano or alto).
- III** : 1 cymbal + stand, 1 violin bow, 1 felt-beater, 1 pair of drumsticks, 1 towel, 1 ballchain, 1 plectrum.
- IV** : 1 harmonica (from a set of 12 blues harps)
- V** : 1 guitar (steel or nylon strings), 1 plectrum, 1 bottleneck, 1 dishbrush, 1 chopstick, 1 violin bow.
- VI** : 1 portable radio, 1 hairbrush, 1 pair of earphones, batteries.
- VII** : -
- VIII** : 1 melodica + hose.
- IX** : 1 cardboard tube, 1 dishbrush, 1 ballchain, 1 glockenspiel mallet, 1 violin bow.
- X** : 1 springdrum, 1 chopstick, 1 plectrum, 3 dices, 1 cardboard tube, 1 shaving brush, 1 napkin.
- XI** : 1 diatonic glockenspiel (soprano or alto) + mallets, 1 dishbrush, 2 napkins.
- XII** : 1 sheet of newsprint (from a big-size newspaper).