

# *Ordinary Music*

*Vol. 3*

*for doublebass & string trio*

*by Nikolaus Gerszewski, 2007*

## The score

gives precise instructions about sound-creation and *modes* of playing. It might take some rehearsal, to achieve the *delicacy* it affords, but in principle there are no pre-conditions of musical skill. The scores are designed *individually* for each player. The graphical symbols represent the playing *modes* defined in the instructions (some of the material is specific, some equal for each instrument). The player is free to leave out or repeat certain modes, as he likes.

Each time a player finishes with one *mode* (certain *modes* could simply be interrupted or *faded out*, others afford a specific „*exit*“), he shall have a pause, long enough to rest his arm and think about how to continue (unless the musical conception is not dramatic, there is no difference between a *musical pause* and a physical or mental rest). Avoid everyone taking a pause at the same time, for the *flow* of the music shall not be interrupted. Many parts should be almost silent, but there is only one definite *general pause* in the entire piece: in advance of the *final chord*.

The players move mostly independently in the score (currently either *simultaneously* or *counterpointually*); yet in certain places (when a *circle* is put around a sign), either three, two or one other player (graph.: one stroke for each) should join (play *silmultaneously* for a while). If a player enters a *circle*, the others shall continue whatever they currently play, and only when finished, join. He who was first to enter shall also be first to leave the *circle*.

A little star (\*) in the score serves to remind, that this sign is attached to the situation defined in the instruction.

*Modes* that could be played either with or without damper, are not explicitly signified; others:

damper on  off  on/off\*  

Interpretations might differ extremely concerning duration. The idea is: to get lost in time.

The *violin (damper on)* opens the piece.

\*first time with, second without damper.

## ALL INSTRUMENTS

**Grey noise:** stroke bow regularly on entirely damped string (preferably highest string). Avoid *flageolet*-tones. Optionally **modulate** colour of noise by changing position of damping.



**White noise:** stroke bow on body of the instrument.

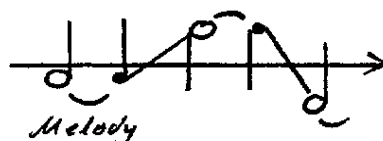


**Crunch: (damper off)** stroke bow slowly, with pressure, very close to the bridge, on damped strings; **modulate** volume by pressure and speed of bow; try to create a most constant *harsh* noise; full bow length; stroke as slowly as possible.



**Dragged melody:** Remind yourself on some aquainted melody („Michelle“, „eine kleine Nachtmusik“...), play it most enslowed, on only one string of the instrument (change string only if the register effords it), by *sliding* calmly from pitch to pitch, without *phrasing* (continuous long bow). Keep from the ‚original‘ only but the tone-*intervals* and approximate proportions of *duration*. In case of tone-repetition, change direction of stroke. When finished, *transpose* melody onto another string. The melody does not necessarily have to be recognizeable for others.

**Exit:** *glissando* upwords, fading out.



**Drone:** (**damper off**) Choose any pitch. **Modulate** the tone in **microintervals**, with finger fixed onto the board (moving fingertip on the point (**Bassplayer:** make use of a second finger)); rest in this mode until other three players join the **circle**. All instruments play the same tone (in different registers); raise volume; keep **eye-contact**.

**Exit:** Three instruments break up all of a sudden. The one that was the latest to join the **circle** remains, playing **solo** for about **10 - 20 seconds**. When other instruments start playing again (outside the **circle**), gradually **fade out**.



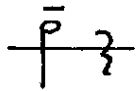
**Glissando col legno:** very slow *slide* on any string, with woodside of bow, with very little pressure. Might be played **several times** during the performance, on different strings, but **not twice** after another (on the same instrument).



**Whistle:** constantly, on highest possible *pitch* of instrument; optionally **modulate** colour (*vibrato; flageolet*); produce a very clear tone, as loudly as possible.

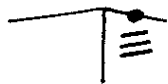


**Single strokes:** of any pitch, in all different colours/dynamics with either full or half bow-length; **seperated** by short pauses.



**Tremolo off-bridge:** very fast tremolo behind the bridge, on highest string.

**Exit:** fade out by approaching bow to the bridge.



**Closing (end of the piece):** take one hair off the bow, span it between your teeth and your one hand; with other hand rubb the hair with *clophonium* (causing a very soft squeaking sound). Continue, while waiting for the other players to join the **circle**; continue together, until the last player has finished his rubbing; keep **eye-contact**; stop all together!

### **Silence**

After **3-4 seconds** start, all together, stroking the hair over all four strings of the instrument, fourth and back, several times, each player in his own tempo.



**Fade out.**

## STRING TRIO

**Glissando up&down:** (**damper on/off**) slide up and down in smaller intervalls (less than a fifth) on one string, without interruption (sound: like a siren); **modulate** speed and length of interval; move grip-finger independently from bow (use entire bow length).

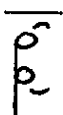
**Exit:** before closing move each time a bit higher upwords, until you reach the very end of the string (behind the end of the board, close to the bridge); *fade out*. Take **damper off** and start again.



**Glissandopattern:** (**damper off**) repetition of short measure *Glissando* (interval of a *big second*); **position:** upper board, on deeper strings; **duration:** about one second each *slide*, alternately followed by a **pause** of two seconds; constant tempo; dynamics: *mp-mf*.



**Stripes:** alternate intervalls, on any two strings, any pitches, stroken calmly; full bow length; currently followed by a short pause (swing out); **modulate** sound by changing position of stroke, pressure and speed of bow, pressure of Fingers on strings (*flageolet/ quasi-fl.*); concentrate on **regular quality** of tone (a very **clean**, not a noisy tone is preferred).



**Chromatic upstairs:** (**damper on/off**) upwords, in four (fairly quick) half-tone steps, on any string, any position; repeat several times, then change string/position.

**Modifications:** different strokes (full bow length, or one stroke for each note); different *phrasing*: regular or irregular *durations*, fast or slow; optionally touch empty neighbour-string tenderly.

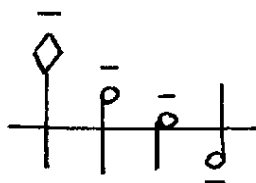
After a while **stop** suddenly; start again with **damper off**.



**Chromatic pattern on two strings:** start on any, but lowest string, at any position; make two steps of a half-tone each, then switch over (with forefinger) to string above, in parallel position; make another two half-tone steps; repeat several times, then change position (level). **Modifications:** same as „chromatic upstairs“.



**Three steps down:** (**damper on/off**): Start with a (*quasi-*) *flageolet*-tone, on high pitch, any string; step (not *slide*!) downwards, calmly in three different intervals (each less than an *octave*, more than a *second*); *natural*-tones, of long duration (two or three seconds each); rest a bit longer on final position; after a short pause, start on another string. After a while take **damper off** and start again.



**Zig-zag, parallel:** play any parallel interval that pleases your hand, push it up & down (not *slide!*) irregularly, in intervals of alternately **one, two or three half-tone-steps**; rythmically, alternately short and long durations (minimum three different durations: *eighth/quarters/pointed quarters*); speed: about **100 bpm** for a *quarter*, in irregular *metrum*.



**Zig-zag, big steps:** jump in big intervals (bigger than a *fifth*, occasionally even bigger than an *octave*) on alternate strings; **modify** durations, dynamics and colours (*nature, flageolet, vibrato*).



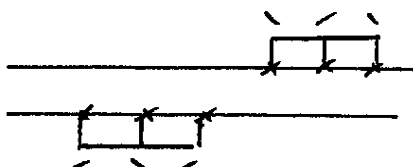


## VIOLIN / VIOLA &amp; METRONOME

**Click-clack: (damper on/off):** on damped string, at any two positions; *pick* string with plectrum in regular frequency, in alternate directions; higher position (see drawing): a **small third** above; accents equal on each note.

**Modifications:** Change string or position of finger once in a while (meanwhile keep the interval of *small third*); modulate tempo, or dynamics (in waves); change relations: from 3:3 to 4:2; 2:4. After a while take **damper off** and start again.

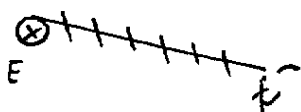
**2nd Instrument:** before entering **circle** start **metronome** (not entirely torn up), on slowest position (40 bpm); pay attention to *polyrhythmic* structure. Both instruments stop when metronome comes to a standstill.



## VIOLIN

**Glissando-crackling: (damper on/off)** Slide very slowly downwards on damped E-string, entire string-length (start between bridge and board), *picking* string with **plectrum** (*picking* in only one direction); **modulate** frequency of *picking* (200 - 300 bpm), degree of damping (from entirely dull to almost *quasi-flageolet*). When finished take **damper off** and start again.

**Exit:** one last *pick*, very softly, on empty string (swing out).

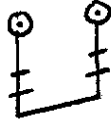


**Chirp: (with damper)** Play very fast with four fingers on E-String, on very high pitches (end of board). Bowing: fast tremolo. Break up suddenly (no *fade out!*).



## VIOLA / CELLO

**Noise-tremolo with spots:** fast *tremolo* on damped string; fingers walk up and down alternate strings (slowly); once in a while press down string, so that the pitch is (quietly) audible in a fraction of a second.

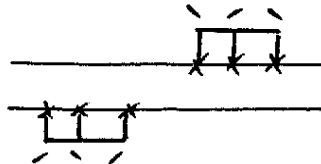


## VIOLIN / VIOLA &amp; METRONOME

**Click-clack: (damper on/off):** on damped string, at any two positions; *pick* string with plectrum in regular frequency, in alternate directions; higher position (see drawing): a **small third** above; accents equal on each note.

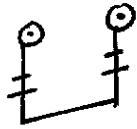
**Modifications:** Change string or position of finger once in a while (meanwhile keep the interval of *small third*); modulate tempo, or dynamics (in waves); change relations: from **3:3** to **4:2; 2:4**. After a while take **damper off** and start again.

**2nd Instrument:** before entering **circle** start **metronome** (not entirely torn up), on slowest position (40 bpm); pay attention to *polyrhythmic* structure. Both instruments stop when metronome comes to a standstill.



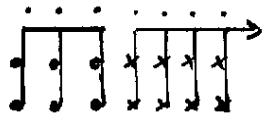
## VIOLA / CELLO

**Noise-tremolo with spots:** fast *tremolo* on damped string; fingers walk up and down alternate strings (slowly); once in a while press down string, so that the pitch is (quietly) audible in a fraction of a second.



## CELLO

**picking:** *pizzicato* on two middle- strings (G & D); any parallel interval that pleases the hand; *staccato*, on alternately pressed and damped strings, in irregular patterns (4:3; 2:4; 3:2...); **frequency:** about 200 bpm (for an eighth). **Modification:** optionally change position after a while. **Close** with a series of damped picks.



## DOUBLEBASS / CELLO

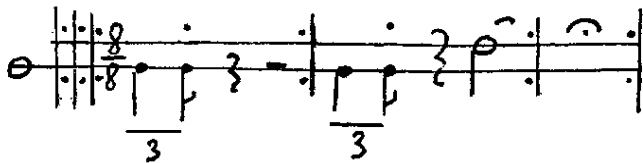
**Rythmic pattern (funky)**: pick empty string with **plectrum** in rhythmic pattern (acc. to drawing); dynamic: **mf-f**; pattern of repetitions: 1st bar played twice, 2nd bar once; **constant** tempo: about **110 bpm**, for a quarter. First beat: sustain, second beat: damped immediately after hit; half note in the second bar: a **small third** higher (in case of **A-** string it should be „c”).

After two or more repetitions choose a different string. Optionally beat the rythm (quietly but audible), in quarters, with foot. Before **exit** keep **eye-contact** with cellist.

**Modifications**: extend pause or sustain on long tone. Bring plectrum in different positions (while keeping constant dynamics). Try thumb instead of plectrum.

**Exit (for doublebass)**: Sustain (fade out) of long (half) note.

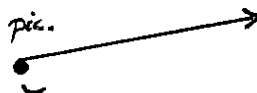
**Cello**: play only **two repetitions** (of the whole), on **C**-string, directly after the bass has ended (into the *fading* note); **close** with additional **1st** bar (once).



## DOUBLEBASS / CELLO (on C- &amp; G- string)

**Glissando pizzicato**: start at a position of one tone-step higher than empty string (on **E**-string: start with „f”); pluck string with thumb as strongly as possible (without *buzzing*); push finger along the entire string (on wood); remove finger only after complete **fade out**.

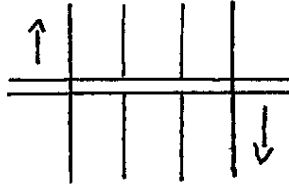
After a few seconds: repeat on the same, or on any other string; **modulate** speed.



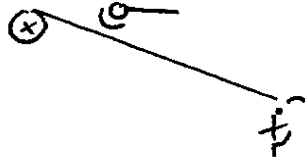
## DOUBLEBASS

**Cluster-glissando**: put a wooden stick (for example: chinese eat-stick) carefully (without causing noise) between the strings (under **E**, above **A/D**, under **G**); move stick slowly up or downwards (reverse at current end of board) while stroking bow on all four strings; **modulate** volume and tempo (both: stick- and bow movement).

**Exit**: remove stick with a **jerk** (strings swing out).



**Glissando-knocking**: drumming with felt-stick on damped string; damping finger *sliding* downwards very slowly the entire string-length (starting between bridge and board); first time on **G-**, second time on **E**-string; sound: dry, dull; **modulate** frequency (200 - 300 bpm) and intensity of beats, degree of damping (pay attention to silent *flageolet*-tones underneath). **Exit**: one last beat, very softly, on particular empty string (swing out).



**Rattle**: rotate with wooden stick between bridge and board, between two damped strings; **modulate** quality of resonance: position of stick, degree of damping, speed of rotation, intensity of beat.



**Zigzag-rush:** silent, noisy *quasi-flageolet* on alternately damped strings (**E-A-D-G-D-A...**), any pitches; **duration:** about two seconds each tone (not necessarily constant); **modulate** pressure of fingertip; time and again even press down string entirely onto the board (in a fraction of a second), but keep volume soft.



**Drumming:** constant beat (about **200 bpm**) with felt-stick on string; string is alternately pressed (full tone) and damped (dull noise), in a fixed position (somewhere on upper board, any string); irregular metrum (alternate numbers of beats: **two, three, four or five**); dynamics: **mp-mf**.  
**Close** with a series of damped beats (even more than five).



**Alternate Colours:** play alternately a *natural* and a *flageolet*-tone on alternate strings, (in turn: **E-A-D-G-D-A...**);  
**duration:** about 3-5 seconds each; free pitches.



**Walking:** *pizzicato* on alternate strings (all intervals), in a jazzy idiom; free tempo, free phrasing.



**Interrupt:** powerful stroke (*f-ff*) on any string, at any pitch (not extremely high pitch); suddenly interrupt (stop, but not take bow from string); draw attention to the time-length of interruption; suddenly continue (no *fading*); **no change** of pitch.



**Splitting:** grope all the flageolets between end of board and bridge, on any string; investigate intersection between full nature-tone and different flageolets; use full bow-length (don't take off bow); **modulate** sound & volume by position of bow and speed of stroking; **no change** of string!



# DOUBLEBASS

Handwritten musical notation for double bass, including various symbols, diagrams, and musical staves:

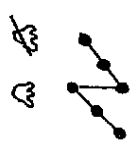
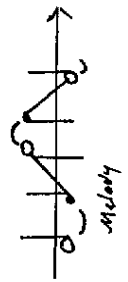
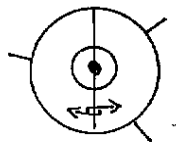
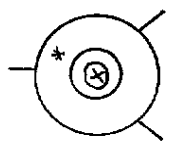
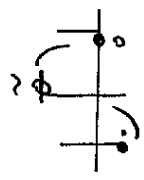
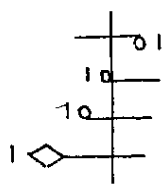
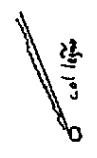
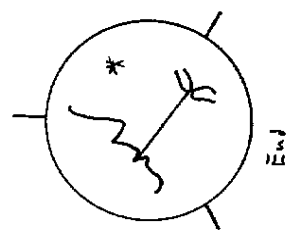
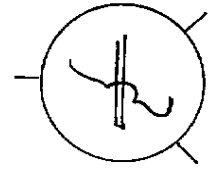
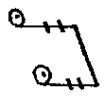
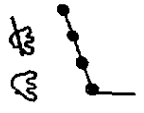
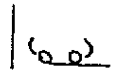
- Top Left:** A circle with a vertical line through its center, a horizontal line, and a small circle with a dot inside. An arrow points upwards from the bottom of the circle.
- Top Center:** A musical staff with a treble clef, a single note on the first line, and a bar line.
- Top Right:** A circle with a vertical line through its center, a horizontal line, and a small circle with a dot inside. An arrow points upwards from the bottom of the circle. A star is above the circle, and the word "End" is written to the right.
- Middle Left:** A musical staff with a treble clef, a single note on the first line, and a bar line.
- Middle Center:** A diagram of a double bass neck with five vertical lines representing frets. Arrows point up and down between the lines.
- Middle Right:** A musical staff with a treble clef, a single note on the first line, and a bar line.
- Bottom Left:** A circle with a vertical line through its center, a horizontal line, and a small circle with a dot inside. An arrow points upwards from the bottom of the circle.
- Bottom Center:** A musical staff with a treble clef, a single note on the first line, and a bar line.
- Bottom Right:** A circle with a vertical line through its center, a horizontal line, and a small circle with a dot inside. An arrow points upwards from the bottom of the circle.
- Far Left:** A musical staff with a treble clef, a single note on the first line, and a bar line.
- Far Center:** A musical staff with a treble clef, a single note on the first line, and a bar line.
- Far Right:** A musical staff with a treble clef, a single note on the first line, and a bar line.



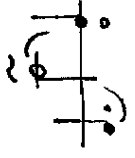
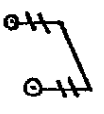
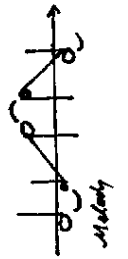
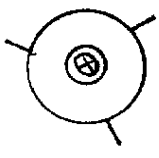
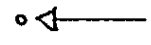
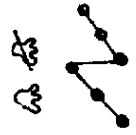
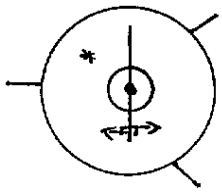
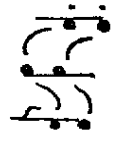
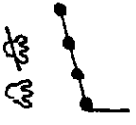
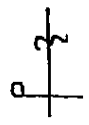
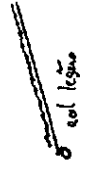
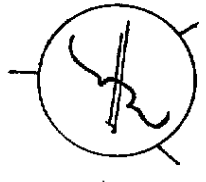
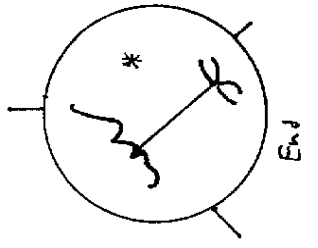
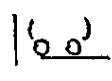
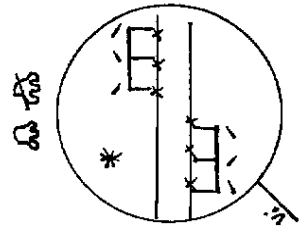
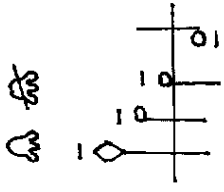
# CELLO

\*

A musical staff with a treble clef, showing a sequence of notes with triplets and a star symbol at the beginning.



VIOLA



VIOLIN

