

# transitions

solo, for any ways of acoustic sound generation

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## **INSTRUCTIONS:**

Chose about 20 objects suitable for generating continuous sounds.

Each sound must be producible with one hand; never apply more than one sound-object per hand.

Right hand and left hand must alternately change the sound source: currently let one sound fade out, the other sustain.

Noise-material should predominate over tone-material; for tone-material: do not change pitch during an entry.

Do not play any sound more than twice in a performance.

Execute the piece in one movement, without a break.

Do not perform the piece without practicing.

### **A set may contain**

- musical instruments, toys, and items of practical use
- objects of wood, metal, leather, glass, stone, pottery, cardboard, paper, etc.
- boxes, cans or other containers filled with rice, dried peas, granules, gravel, nails, coins, water etc.
- sounds generated by shaking, rubbing, brushing, blowing, bowing, etc.
- vocalizing (audible breathing, grumbling, humming, etc.)

### **avoid**

- microphonizing
- electric appliances
- clockwork-mechanisms
- any synthetic material
- rythmical patterns
- unintentional noises

## **practice**

- the combination of any sound with any other
- right- and left hand play
- gradual changes of dynamics and density (optionally timbre)
- playing a sound that is usually quite loud, very softly and drowning it out with a sound that is basically soft.
- approaching the border between sound and silence
- keeping a sound interesting for quite a long time
- supporting sounds with the voice, during transitions
- to enjoy sounds you initially do not like, by changing both attitude and technique
- making three or even four sounds synchronously, by using both hands, the voice and optionally one foot
- blending and layering sounds
- transitions between similar sounds, and between sounds most different in character
- starting and finishing.

Nikolaus Gerszewski, Hamburg, 8.12.2009