

# **“*Om bading i Biscaya*”**

— for percussion, dancer and live-electronics audio & video

*Om bading i Biscaya* (Engl: *Of bathing in the Biscaya*) is a tribute to the Laws of Nature, to the suspiciously straightforward truths formulated by people like Archimedes and Newton. Seemingly simple formulas, who never the less seem able to control heaven and earth, and make it plausible that you will neither sink down in boiling magma in out planets center, or liftoff towards infinity in space if you find yourself swimming one day on an infinitely thin crust of water out in the Atlantic at 4000 meters depth.

Archimedes came running out of water in euphoric joy, Newton got an apple from above while thinking about his sins — this music is a reflection on how extreme experiences of nature, sensuous reactions, abstract formulas of mathematics and music are concerned with each other.

*Om bading i Biscaya* is a commission by drummer Eirik Raude.

## **Instructions**

*Om bading i Biscaya* is a 3-part piece

1. “*Om bading i Biscaya— I*”
2. “*Om bading i Biscaya— II*”
3. “*Om bading i Biscaya— III*”

### **I**

The performer is free to choose 8 drum-sounds. Preferably sounds with relatively short duration, except from the instrument playing the highest notated pitch, which may be played by a crotales or a bell with some sustain. One option is to construct a kit with instruments/sounds which cover the whole frequency-spectrum and different timbral characteristics — skins, wood, metal, other. Alternatively to choose from one family, say toms or marimba-keys.

### **II**

Vibraphone & live-electronics.

### **III**

Snare-drum & live-electronics. The notation functions as a tablature indicating 8 differing sound-qualities and playing-modes. Glissando between notes indicates interpolation between sound-qualities.

## About the composition

“*Om bading i Biscaya*” is a commission from percussionist Eirik Raude. It is one in a series which uses *parametric models of musicians* in the composition-work. A model of a drummer's arms and body is subject to forces like gravity, muscle effort, stretch and friction. The algorithm maps the reactions in the model to musical parameters directly. While the piece evolves the parameters of the model get adjusted, gravity changes magnitude and direction, arms grow etc., and the resultant musical-structures are used as raw-material in the composition-work.

The live-electronics part is done with SuperCollider for audio and ImageINE/IMX for video-work. The SuperCollider-program consists of the same model which generated material for the percussion-part, but applied to real-time processing of the sound from the drummer.

When the piece is performed together with a dancer, he or she uses 4 3d-accelerometers to help control the live-electronics.

The piece was premiered during the Ultima-festival 2006, with dancer and choreographer Inger Malene Glette, percussionist Eirik Raude and the composer as performers.

Necessary SuperCollider-programs are available from the composer.



# Om bading i Biscaya

## I - Unpitched percussion

Anders Vinjar

I: Unpitched percussion

**Andantino energico, con brio** (♩ = 70)  
*pp*

Unpitched percussion

**A**

6 *p* *pp* *mf* *trem.*

4 *ff* *pp*

6 *mf* *cresc.*

7 *ff* *p* *f*

**Più allegro** (♩ = 72)

11 **B** *ff* *pp* *mf* *pp*

13 *fff* *pp*

15 *pp* *f* *pp* *L'istesso tempo* (♩ = 70) *pp* *mf* *sfz*

*legatissimo*

18 *sfz* *ppp*  
*f* martellato *mf*

21 *f* martellato *mf* *f*

23 **C** *f > f* *p*

24

26 *mf* *f* *Agitato* (♩ = 77) **D**

29

30 **E** *p* *f* *p* *f* *sfz* *ff* *p* *marcato*

31 *mf* *f* *p* *f* *ff* *p*

marcato *sfz*

32 *f* *ff* *p* *ff*

rit. *sfz*

33 *F*

Tempo giusto (♩ = 66)

34 rit. *pp* *mf* *mf* *ppp* *f* *ppp* *f*

*G*

37 *f* *p* *f*

38 *f* *p* *mf* *p*

*r31* *3* *5* *7* *5* *sfz*

marcato

Più mosso

42 trem. *ff* *p* *mp* *f*

*H* *9* *9*

44 *p* *mf* *f* *p*

*7* *7*

L'istesso tempo (♩ = 78)

45

*mp* *f* *p*

Leggiero (♩ = 72)

46

*mp* *f* *p*

allarg.

47

*mp* *f* *ff*

a tempo

48

*ff* *mp* *p*  
affetuoso

Tempo giusto (♩ = 66)

50

*sfz* *cresc.*

51

*mf* *f*

54

*ff* *mf* *f* *ff*

Leggiero

56

*ff* *p*

58

60 **allarg.**

61 **Rubato**

63 **a tempo**

65

70 **Stringendo**

73 **Leggiero**

74 **allarg.**

77 *marcato*  
*sfz* *p* 6 9 16 *L'istesso tempo* (♩ = 70) **M** 6:5 3

79 *mp* *ff* *sfz* *p* *marcato*

81 *mf* 9 9

82 **N** *Agitato* 4:3 3 3 *Leggiero* 4:3 3 3 *Agitato* 4:3 3 3 3 roll *f* *mp* *f* *sfz*

85 *L'istesso tempo* 5 3 5 3 8:7 5 5 5 5 *f* *agitato* *dim.*

86 *Calando* *ff* *sfz* *tremolo lento, non rubato* *mf* *Rubato* (♩ = 58) *pp* *ff*

90 *p*

93 *mf* *ff* *pp* *mf* *sfz* *pp*



95 *sfz*  
*pp* *pp* *sfz* *pp*  
 legatissimo

98 *f*  
*ff* *dim.*

101 **L'istesso tempo** (♩ = 65)  
*p* *ff* *mp*

104 **P** *mf*  
*< ff* *mf < ff* *f*

107 *f* *ff* *mp* *mf* *f*  
 martellato

111 **Lento** (♩ = 48) *f* *ff* *cresc.*  
 accel.

112 **R** **L'istesso tempo** (♩ = 70)  
*mp* *fff* *f*  
 martellato

114 *sfz* *mp* *sfz* *ppp* *p* *f* 8 12

116 10 11 *mf* *f* 10 *p* 10

117 *mf* *f* *p* *f*

120 9 6 10 *sfz* *f* *ff*

121 *rall.* *a tempo* *agitato* *f* *p* *ff* *sfz* 3

124 *Stringendo* *p* *sffz* *f* *fff* 5 7.6

127 *p* *mf* *p* 7 7 10:8

129 *Meno mosso* 9 10:8

130 **Ritenu**to (♩ = 53) 12 **accel** 12 12 **ff**

131 **L'istesso tempo** (♩ = 72) **pp** **f** **ff** **ppp**

134 **Agitato** 10:7 **ff** **sfz**

135 **mp** **f** **p** **sfz** **f**

139 **sfz** **p** **f** **p** **f**

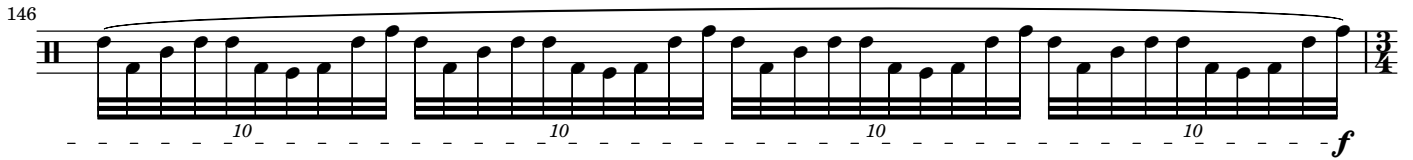
140 **f** 11 11 9

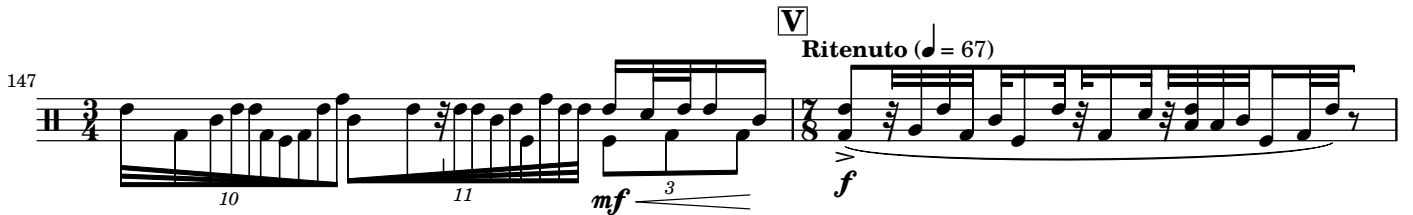
141 10 7 10 11

142 9 **sfz** **sfz** **p** **pp** **sfz**

144 **pp** 10 **cresc. - poco a poco** 10 10 8 8

145 

146 

147 

149 

151 

152 

153 

154 

# Om bading i Biscaya

## del II - Vibraphone

Anders Vinjar

II: Vibraphone

Vibraphone

**A**

*sfz*

*mf* *ff* *mf*

*sfz > sfz > ppp* *sfz p*

**B**

*mp*

*ff* *mf* *p* *mf > p*

**C**

*ff* *mf* *f martellato*

*f* *p* *mf* *p*

*ppp* *mf* *pp*

20 *mp* *mf* *mp* *mf* *ppp* *mf* *p* *f* *p*

21 *mf* *p* *mf* *f* *p*

22 *pp* *f* *pp* *f* *pp* *mf*

23 *mp* *pp* *mf*

26 *mp* *sfz* *mf* *ppp*

28 *f* *mf* *mf* *ppp*

30 *p* *sfz* *sfz*

34 *f* *ppp* *sfz* *sfz*

36 *f* *ppp* *sfz* *sfz*

38

40

42

45

48

49

52

Mute all non-tied notes.

54

56

58 *Red.* *sfz* **I** *pp* *mf*

61 *rit.*

63 *accel.* *a tempo*

65 *7*

69 **J** *pppp* *17* *5* *5*

71 *mf* *ppp* *accel.* *rit.* *p* *7*

74

75 *mp* *Red.* *mf* *pppp*

76 *ppp* *p* *mp* *sfz*



78 *f* *mf* *p* *ppp*

80 *mf* *sfz*

82 *mf* *cresc.* *ppp* *mf* *sfz* *marcato* *f*

83 *sfz* *f*

84 *f* *sfz* *pppp* *pp* *rit.*

86 *f* *mp* *pppp*

89 *pp* *sfz* *ppp* *f* *rit.*

91 *rit. molto* *p* *mf* *sfz*

94 *marcato* *fff* (no pedal) **N** *As fast as possible* *pppp*

96 *fff* *mf* *ff* *f* *mf*

97 *fff* *sfz* *mf* *f* *mf* *f*

*agitato*

100 *fff* *fff* *accel.*

*molto agitato*

102 *ff* *sfz* *f* *f* *pp* *mf* *f*

*agitato* *trem. on succ. notes accel.*

105 *pp* *mf > p* *pp* *mf* *mf*

107 *pp* *sfz* *pp* *p* *ff* *pp* *ff* *pp* *ff* *pp*

109 *mf* *mf* *mf*

**P**

111 *accel.* *rit.*  
*pp* *f* *p* *mf* *pp* *f*

113 *ppp* *p* *fff* *pp* *fff* *sfz* *marcato* *ppp sub.*

116 *sfz* *mf* *f* *mf* *f* *pp*

118 *staccatissimo* *f* *p* *sfz* *p*

120 *sfz* *f* *p* *f* *p* *f*

122 *pp* *sfz* *mf* *ppp*

123 *mf* *f* *pp* *pp*

124 *mp*

# Om bading i Biscaya

## del III - snare drum solo

III: Snare Drum Solo

**Lento, rubato sostenuto, senza misura**

pitch indicates different timbre

Snare dr.

*pp* *mf*

*cresc.* - - - - - *mf dim.* - - - - - *p*

*f* *pp*

*cresc.* - - - - - *mf* *dim.* - - - - -

*ff* *pp* *mf* *f*

*dim.* - - - - -

*pp* *mf* *pp*

*pp* *sfz* *pp* *ff*

*pp* *ppp* *pp* *mf*

5

*sempre crescendo al fine*

Fine quando più cresc. non è possibile