

Anders Vinjar

"plus/minus"

for 3 percussionists and tape



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1 Instruments

The percussionists play partly on usual percussion-instruments and partly on other sounding objects.

In particular, in sections **A**, **C** and **E**, the players are challenged to expand the range of suitable sounds *in addition to* normal drums, playing or shaking instrument-stands, boxes with mallets, floors, walls and other suitable objects. Chosen sounds should preferably have rather short decays except otherwise notated. Objects with long decays may be muted when hit.

The players are free to choose suitable sticks and mallets unless explicit indications are given in the score.

Player 1

- Snare Drum
- Sizzle Cymbal (alt. Ride-cymbal with chain hung over cup)
- Crash Cymbal
- small Metal Chimes
- 2 Toms of varying size
- 1 large Floor-Tom

Player 2

- 2 Sizzle-Cymbals (alt. Ccymbals with chain hung over cup)
- Maracas
- Kabasa
- Belltree
- tenor/bass Wooden Chimes
- Tambourine
- 6 Membranophones (Toms, Bongos) — low to high

Player 3

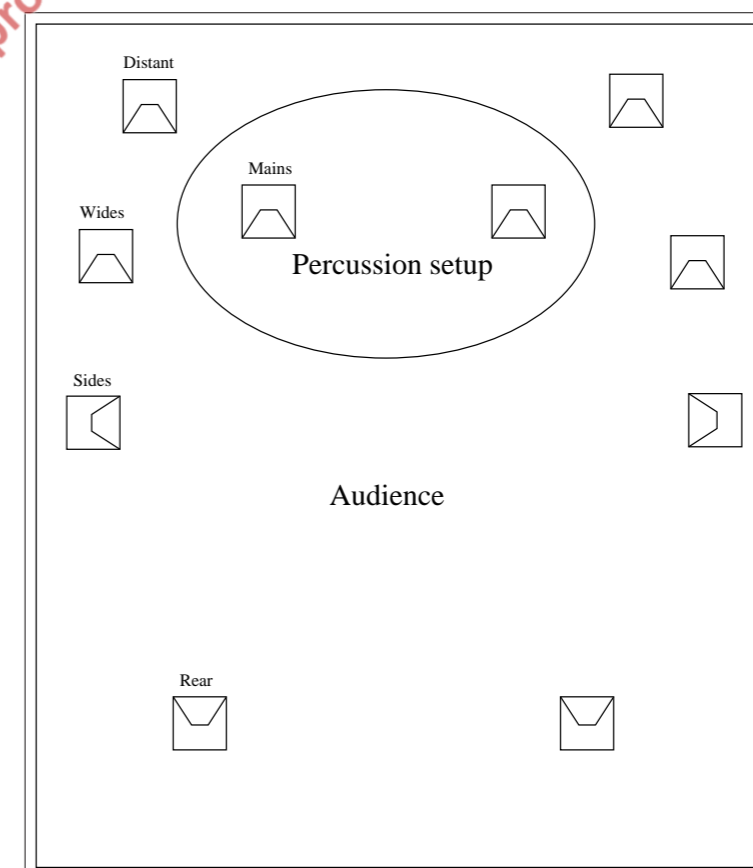
- Gran Cassa
- large Floor-Tom
- 1 Crash Cymbal
- 1 China Cymbal
- 2 other Cymbals
- Tambourine
- Maracas

2 Loudspeakers

Percussion-instruments should be amplified to achieve an acoustic expansion around the performers, and to secure the necessary balance between the tape-part and the live-performers.

The stereo tape-part should be performed by a diffusionist trained in performing electroacoustic music with a loudspeaker-orchestra. The tape-part should be played on a loudspeaker-orchestra consisting of high-quality speakers with a flat response, preferably large studio-monitors. A sub-bass speaker is probably needed to get sufficient bass-response. Special care should be taken to achieve a well-tuned response throughout the frequency-range according to the hall where the concert is taking place.

Suggested placement of speakers is **main-front**, **distant-front**, **wides**, **sides** and **rear** in symmetrical pairs. The diffusionist and mixer should be placed amongst the audience, as close to the center of the concert-hall as possible:

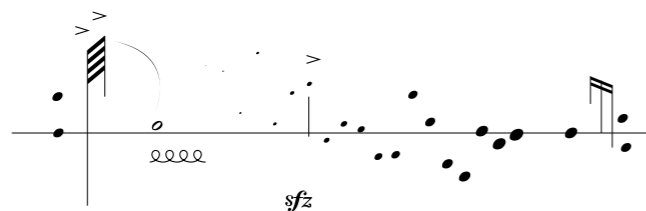


3 Further requirements

- Timer synchronized to the CD or DAT player playing the tape-part. Timer-devices must be visible to all players at all times.

4 The score

In sections A, C and E, notation is *proportional and iconic* — with a fixed duration for each line, with icons suggesting register, dynamics and playing modes, ie:



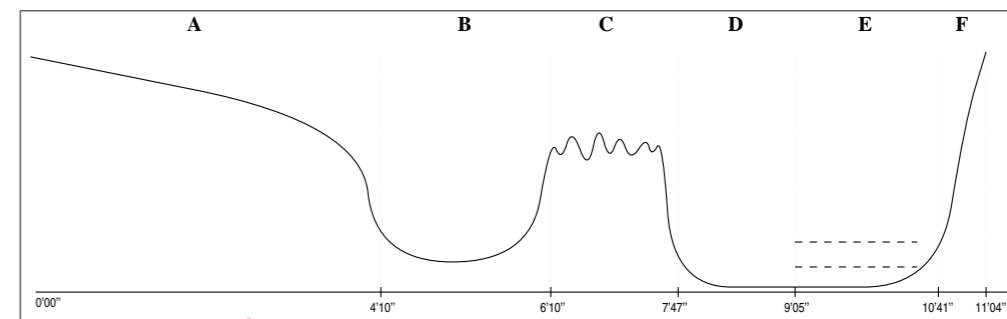
Time is indicated with **minutes:seconds** above the system.

Cues are marked by circled notes, arrows and dashed lines.

In the measured sections — B, D and F the notation is symbolic. *Meter* and *tempo* are indicated in a traditional way, and *time* is indicated with **minutes:seconds** in parentheses above the system.

5 The sections

A	- "High"	- unmeasured	- 0'00"	→	4'10"
B	- "Low"	- measured	- 4'10"	→	6'10"
C	- "Motion"	- unmeasured	- 6'10"	→	7'47"
D	- "Stasis"	- measured	- 7'47"	→	9'05"
E	- "Tautology"	- unmeasured	- 9'05"	→	10'41"
F	- "Totale"	- measured	- 10'41"	→	11'04"



The composition generates and moves between various levels of entropy according to the curve shown.

Entropy is a measure of the degree of uncertainty in a system. The greatest antidote to entropy is perhaps *redundancy* — the repetition of elements within a message to insure communication of information. *Negative entropy* may occur in instances in which incomplete or blurred messages are received intact because of the ability of the receiver to fill in missing details and to recognize, despite distortion or a paucity of information, both the intent and content of the communication.

One possible *stage appearance* of each section is suggested below with the indications starting with "The setting..."

5.1 Section A — "High"

Time: 0'00" → 4'10"

Play free-bag with a virtuoso touch, hinting at the underlying structure never allowed to surface. Give a clear focus to each sound.

Use non-musical and musical objects — in particular instrument-stands, boxes with mallets, resonating parts of the stage, fast-decaying objects such as rims of drums, muted cymbals etc.

Play swirls by scraping with Tambourines, Maracas and similar objects on resonating surfaces.

The points in the score connected with dotted lines and arrows should be carefully synchronized between all players. The section gets tighter and denser towards 4'10", where the players should take care to be in exact sync.

The setting is one of *disorder*. Before **time=0** in the score, the players may move around on stage or

in the hall, occasionally hitting objects lying around on the stage, dropping mallets on the floor, throwing them around etc., gradually approaching a terser playing-style towards **time=0** where the tape starts running.

5.2 Section B — “Low”

Time: 4'10" → 6'10"

Per player notation:

The score for Section B "Low" is divided into three parts: Player 1, Player 2, and Player 3. Player 1's part includes a snare drum (SD) with three techniques: "ord.", "w. brush", and "on rim"; a membrane instrument (Membr.) with three notes labeled "lo", "medium", and "hi"; and cymbals (Cymb.) with "Crash" and "Sizzle". Player 2's part includes five membranophones (Toms - Bongos) from low to high, and two cymbals. Player 3's part includes four cymbals labeled "Crash", "China", "Cymbal 3", and "Cymbal 4", and a gong (GC).

The underlying pulse is clearly apprehensible

The setting here is *order*, with a slight feeling of uncertainty. The strictly opposite to the disorder in the previous section.

5.3 Section C — “Motion”

Time: 6'10" → 7'47"

Play molto *pianissimo*. No sharp sounds.

Player 3: A **tambourine** should be laid on top of a tilted **GC**, so as to resonate when the **GC** is played. The **GC** should always be allowed to decay throughly.

The setting is one of expressiveness. Use gestures and movements to underline the expressiveness of the music.

5.4 Section D — “Stasis”

Time: 7'47" → 9'05"

Player 1: Use 3 sticks — one hand holding a wood-stick and a wire-brush, the other holding a wood-stick. Care should be taken to hold the rolls marked by the ring-token — “ \cup ” — as long as is possible, overlapping the next note:

notation:

The notation for Section D "Stasis" shows a sequence of notes with durations of 5, 3, and 5. The notation includes "rim ord." and "brush".

performance:

The performance notation for Section D "Stasis" shows the same sequence of notes with durations of 5, 3, and 5. The notation includes "rim ord." and "brush".

Rips are played with the wire-brush.

The setting is one of *stasis*. Players should freeze all movement except for whats needed to play the drums.

5.5 Section E — “Tautology”

Time: 9'05" → 10'41"

The score doubles the tape-part, either as an anticipation or as a reminiscent. Deviation in time between tape-part and players should be in the range of 1.0 to 3.0 seconds. Players should strive to get their sounds close to the sounds on tape.

The setting is one of apprehension, transparency. The focus moves from player to player according to the phrasings on tape and in the score.

5.6 Section F — “Totale”

Time: 10'41" → 11'04"

The section is played exactly as notated. Care should be taken to reach the last, tacit attack exactly when the tape ends.

The setting is a movement towards *maximum entropy*, expressed by the final, tacit attack, only perceivable in the minds of the audience. At the top of the upward motion of arms before what would be a normal strike on the drums, the players let go of their mallets, making them fly up in the air instead of striking the drums on the final attack.

The **duration** of ``+/-'' is 11'04''

``+/-'' was commissioned by **SISU Percussion Ensemble** with fundings from the **Norwegian Council for Cultural Affairs** and **Fondet for skapende tonekunst**

Oslo, October 1999



Revised instructions pr. feb. 2007

Based on experiences with groups rehearsing and playing ``+/-`` there are a couple of comments and revisions to be made to the original instructions. Please include the following additions to the original instructions.

1 Instruments

When setting up instruments, work with the tape-part and assemble rigs of instruments/sounds which merges well with the sounds on tape. Pay special attention to section 5: "*Tautology*", where musicians and tape-part should resemble each other very closely.

In section 5 "*Tautology*", you can safely ignore the instruments specified at various places in the score, just follow the general instruction about trying to resemble the sound and gestures on tape.

2 Loudspeakers

Percussion-instruments should be amplified to achieve an acoustic expansion around the performers, and to mix well with the tape-part.

3 Further requirements

3.1 Click-track

Using a click-track as a metronome in the metered sections seem to be a preferred way to keep players and tape in sync. Click-track is available as a separate third channel together with the stereo-tape part.

When playing with click-track a multi-channel player (ie. computer) is needed, to play the stereo tape-part in sync with the click-track.

4 The score

5 The sections

5.1 Section A — "*High*"

Players are requested to find instruments, sounding objects, playing modes which approaches the sound-world on the CD.

In general the dynamics should follow an exponential distribution, staying in the *pp*-end most of the time.

5.2 Section B — "*Low*"

5.3 Section C — "*Motion*"

Play *sempre pianissimo*.

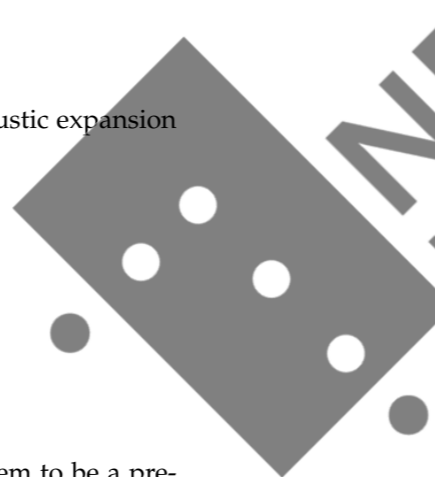
Player 3: Choose a GC which gives a deep, sustaining bass-sound, played with a soft mallet.

5.4 Section D — "*Stasis*"

5.5 Section E — "*Tautology*"

5.6 Section F — "*Totale*"

Oslo, February 2007



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PLUS/MINUS

Anders Vinjar - 1999

“High”

0:00 0:05 0:10 0:15 0:20 0:25

t

1

2

3

pp pp pp

NB noter
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0:25 0:30 0:35 0:40 0:45 0:50

t

1

2

3

Tambourine

rim of muted cymbal

rim of muted cymbal

sfz p sfz sfz sfz

0:50 0:55 1:00 1:05 1:10 1:15

t

1

2

3

snare roll

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1:15 1:20 1:25 1:30 1:35 1:40

t

1

2

3

pp

mf

sfz

rim of muted cymbal

1:40 1:45 1:50 1:55 2:00 2:05

t

1

2

3

rim of muted cymbal

ppp

sfz

sfz

sfz

sfz

2:05 2:10 2:15 2:20 2:25 2:30

t

1

2

3

sfz

sfz

sfz

pp

mf

sfp <

3:20 3:25 3:30 3:35 3:40 3:45

t

1

2

3

GC

ppp

p

low floor tom

3:45 3:50 3:55 4:00 4:05 4:10

t

1

2

3

GC

low floor tom

Snare Membr.

Cymbals

Membr.

Cymbals

Cymbals

GC

$\text{♩} = 120$

sfz

ff

sfz

(4:10) "Tacit Low"

♩ = 120

Musical score for the section (4:10) "Tacit Low". The score is in 4/4 time with a tempo of 120 beats per minute. It features four staves: Snare, Membr., Cymbals, and GC. The Snare staff includes dynamics *mf* and *p*, and a "brush" instruction. The Membr. staff includes dynamics *mf* and *p*. The Cymbals staff includes dynamics *mf* and *p*. The GC staff includes dynamics *mf* and *p*. The score contains various rhythmic patterns, including eighth and sixteenth notes, and includes five-measure rests (labeled "5") and accents (>). A large watermark "NB noter" and "This music is copyright protected" is overlaid on the score.

(4:16)

Musical score for the section (4:16). The score is in 4/4 time and features four staves: Snare, Membr., Cymbals, and GC. The score contains various rhythmic patterns, including eighth and sixteenth notes, and includes five-measure rests (labeled "5") and accents (>).

(4:24)

Musical score for (4:24) featuring guitar and bass staves. The score includes various musical notations such as chords, notes, and fret numbers. A large watermark "MB noter" is overlaid on the score, along with the text "This music is copyright protected".

(4:32)

Musical score for (4:32) featuring guitar and bass staves. The score includes various musical notations such as chords, notes, and fret numbers. A large watermark "MB noter" is overlaid on the score, along with the text "This music is copyright protected".

(4:40)

Musical score for (4:40) featuring guitar, bass, and drums. The score is divided into four measures. The guitar part includes a triplet in the first measure and quintuplets in the second, third, and fourth measures. The bass part features a triplet in the first measure and quintuplets in the second, third, and fourth measures. The drum part has a triplet in the first measure and a 4:3 ratio in the fourth measure. A watermark for 'MB noter' is present in the center, with the text 'This music is copyright protected' written diagonally across it.

(4:48)

Musical score for (4:48) featuring guitar, bass, and drums. The score is divided into four measures. The guitar part includes quintuplets in the first and second measures and a triplet in the fourth measure. The bass part features quintuplets in the first and second measures and a triplet in the fourth measure. The drum part has a quintuplet in the first measure, a 4:4 ratio in the second measure, and a quintuplet in the fourth measure. A watermark for 'MB noter' is present in the center, with the text 'This music is copyright protected' written diagonally across it.

(4:56)

Musical score for (4:56) featuring guitar and piano parts. The score is written on five staves. The guitar part (top two staves) includes triplets and quintuplets. The piano part (bottom three staves) includes a 3:4 triplet and other rhythmic patterns. A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

(5:04)

Musical score for (5:04) featuring guitar and piano parts. The score is written on five staves. The guitar part (top two staves) includes quintuplets and tetraplets. The piano part (bottom three staves) includes a 4-measure tetraplet and other rhythmic patterns. The piano part includes dynamic markings 'p' (piano) and accents '>'. A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

(5:12)

Musical score for (5:12) featuring a guitar and bass. The guitar part includes triplets, a 3:4 ratio, and a five-fingered scale. The bass part features a steady eighth-note accompaniment with triplets. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the score.

(5:20)

Musical score for (5:20) featuring a guitar and bass. The guitar part includes triplets, a five-fingered scale, and a triplet with accents. The bass part features a steady eighth-note accompaniment with triplets. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the score.

(5:28)

Musical score for (5:28) featuring six staves. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. It features several technical markings: a '5' over a group of notes in the first staff, a '3' over a triplet in the first staff, and a '3' over a triplet in the second staff. A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

(5:38)

Musical score for (5:38) featuring six staves. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. It features several technical markings: a '5' over a group of notes in the second staff, a 'p' (piano) dynamic marking in the second staff, a '5' over a group of notes in the third staff, a '3' over a triplet in the third staff, and a '5' over a group of notes in the fourth staff.

(5:48)

Musical score for guitar, measures 5:48 to 6:10. The score is written on six staves. The top staff contains the melody, featuring eighth and sixteenth notes, rests, and a five-measure phrase starting at measure 5:52. The second staff shows chordal accompaniment with various rhythmic patterns. The third staff contains a bass line with eighth notes and rests. The fourth staff shows a bass line with eighth notes and rests. The fifth staff shows a bass line with eighth notes and rests. The sixth staff shows a bass line with eighth notes and rests. A large watermark 'MB noter' is overlaid on the score, along with the text 'This music is copyright protected'.

(5:58)

(6:10)

Musical score for guitar, measures 6:10 to 6:10. The score is written on six staves. The top staff contains the melody, featuring eighth and sixteenth notes, rests, and a five-measure phrase starting at measure 6:10. The second staff shows chordal accompaniment with various rhythmic patterns. The third staff contains a bass line with eighth notes and rests. The fourth staff shows a bass line with eighth notes and rests. The fifth staff shows a bass line with eighth notes and rests. The sixth staff shows a bass line with eighth notes and rests.

“Motion”

6:10 6:15 6:20 6:25 6:30 6:35

t

1 SD
rim ord. brush
5 5 7
4"

2 *ppp*
GC with tambourine on membrane
ppp

3 *ppp*

This system of the musical score covers the time range from 6:10 to 6:35. It consists of three staves. Staff 1 is for a snare drum (SD) and includes a rhythmic pattern with a 4-second duration, divided into two 5-measure phrases and a 7-measure phrase. The notation includes 'rim ord.' and 'brush' markings. Staff 2 features a melodic line with a 'GC with tambourine on membrane' instruction and a 'ppp' dynamic marking. Staff 3 contains a simple melodic line with a 'ppp' dynamic marking. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the score.

6:35 6:40 6:45 6:50 6:55 7:00

t

1 11"
3

2 *ppp*

3

This system of the musical score covers the time range from 6:35 to 7:00. It consists of three staves. Staff 1 features a rhythmic pattern with an 11-second duration, including a 3-measure phrase. The notation includes 'rim ord.' and 'brush' markings. Staff 2 features a melodic line with a 'ppp' dynamic marking. Staff 3 contains a simple melodic line. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the score.

7:00 7:05 7:10 7:15 7:20 7:25

t

1

2

3

4"

5 5 7

NB noter
This music is copyright protected

7:25 7:30 7:35 7:40 7:45 (7:47) →

t

1

2

3

4"

5 5 7

Snare-drum solo starts at time 7:47

“Stasis”

(7:47)

3/4 $\text{♩} = 120$ 4/4 5/4 2/4 4/4

SD rim ord. brush

pp overlap rolls where possible

5 5 3 7 3 5 5 3 5

Maracas

GC

p sempre lv.

(7:56)

3/4 4/4

3 5 5 3

sempre legato!

p

mf

(8:05)

6/4 4/4 5/4 4/4

7 3 5 5 5 3

mf

mf

sfz

p

pp

p

(8:16)

Musical score for (8:16) in 5/4 time. The score consists of three staves. The top staff features a melodic line with various rhythmic patterns, including quintuplets and septuplets. The middle staff contains a bass line with notes and rests. The bottom staff shows a bass line with notes and rests. Dynamics include *sfz*, *p*, *fff*, and *p*. A large watermark 'NB noter' is overlaid on the score.

(8:27)

Musical score for (8:27) in 5/4 time. The score consists of three staves. The top staff features a melodic line with various rhythmic patterns, including quintuplets and septuplets. The middle staff contains a bass line with notes and rests. The bottom staff shows a bass line with notes and rests. Dynamics include *p*. A large watermark 'NB noter' is overlaid on the score.

(8:35)

Musical score for (8:35) in 5/4 time. The score consists of three staves. The top staff features a melodic line with various rhythmic patterns, including septuplets, quintuplets, and triplets. The middle staff contains a bass line with notes and rests. The bottom staff shows a bass line with notes and rests. Dynamics include *p*, *sfz*, *mf*, and *f*. A large watermark 'NB noter' is overlaid on the score.

(8:46)

Musical score for (8:46) featuring a piano part with various dynamics and articulations. The score is divided into four measures with the following time signatures: 6/4, 5/4, 6/4, and 4/4. The piano part includes five-measure and seven-measure chords, slurs, and accents. Dynamics range from *pp* to *mf*. The bass line consists of quarter notes and rests.

(8:57)

Musical score for (8:57) featuring a piano part with various dynamics and articulations. The score is divided into four measures with the following time signatures: 3/4, 6/4, 4/4, and 4/4. The piano part includes five-measure and seven-measure chords, slurs, and accents. Dynamics range from *pp* to *fff*. The bass line consists of quarter notes and rests.

(9:05)

“Tautology”

9:05 9:10 9:15 9:20 9:25 9:30

1 Floor tom - scratch w. fingernails on skin *sfz* SD - scratch w. fingernails on skin

2 tenor chimes *ppp* kabasa slow swirl simil. bell tree

3 GC - scratch w. fingernails on skin *niente*

9:30 9:35 9:40 9:45 9:50 9:55

1 bow on ride cymb. *p* *pp* *mf* small metal chimes *ppp* *mf*

2 & Toms kabasa slow swirl play with hands rim *pp*

3 *mf* thumb roll

9:55 10:00 10:05 10:10 10:15 10:20

1 SD *sfz* SD *p* bow on muted ride-cymbal

2 kabasa bow on muted crash-cymb.

3 *mf*

(10:41)

Go to time 10:41 on next page

10:20 10:25 10:30 10:35 10:40

1 *mf* *f* *f* *ffff* $\text{♩} = 73$ (2/4) (-)

2 bow on cymb. *mf* *f* *mf* *f* $\text{♩} = 73$ (2/4) (-)

3 rim of GC *f* GC/large Toms *sfz* $\text{♩} = 73$ (2/4) *ff*

“Totale”

(10:41)

(10:46)

Musical score for measures 10:41-10:46, featuring three staves (1, 2, 3) in 2/4 time. The tempo is marked $\text{♩} = 73$. The score includes dynamic markings such as *f*, *ffff*, *ff*, and *f*. It also contains performance instructions like (-), (z), and (>), as well as technical markings for 5-measure and 3-measure groups.

(10:51)

(10:56)

Musical score for measures 10:51-10:56, featuring three staves (1, 2, 3) in 2/4 time. The score includes dynamic markings such as *f*, *ff*, *p*, and *f*. It contains performance instructions like (>), (z), and (>), as well as technical markings for 5-measure and 3-measure groups. A section starting at measure 10:56 is marked "repeat first figure played" and "accel. poco a poco".

(10:59)

11:04

Musical score for measures 10:59-11:04, featuring three staves (1, 2, 3) in 2/4 time. The score includes dynamic markings such as *mf*, *rit.*, *fff*, and *fff*. It contains performance instructions like (z), (-), (z), and (>), as well as technical markings for 5-measure and 7-measure groups. A section starting at measure 10:59 is marked "SD" and "press roll". A section starting at measure 11:04 is marked "TACIT!". A section starting at measure 10:59 is marked "(repeat figure)". A section starting at measure 11:04 is marked "GC". The score concludes with "FINE!".