

Til je Winter 2P

# BOR



1991, rev. 1993

For

SOLO instrument and electronics  
KEYBOARD instrument and electronics  
COMPUTER and electronics

Tilgnet Therese og Bård

Svein Wintler

Skrevet til Ny Musikk's Komponistgruppes konsert ved Music Factory, Bergen 1991.  
Skrevet uten støtte eller sikkerhetsnett.

*Written to New Music Composers' Group's concert at The Music Factory festival in Bergen, 1991. Written without support or security.*

The piece is divided in three sections: a short intro, five development sections, and one final conclusion. All sections may overlap (except for Bor Block).

The intro (O<sub>2</sub>) is one page long.

The first four development sections are each two pages long. The last development section is one page long.

BOR Block (9 pages) is performed like normal notation.

The intro and the five development sections should last approx. two minutes each. However; this is only a suggestion; each section may be longer or shorter. The total timespan should be something like 15 minutes for the whole piece.

Each section is fairly selfexplanatory, but here's some general information:

### SCORE IN C.

SOLO means any monophonic acoustic/electric solo-instrument.

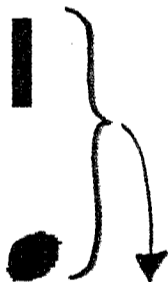
KEYS means Piano or another(acoustic/electric) polyphonic keyboard.

COMP means any computer with performing/algorithmic software.

Electronics means MIDI, digital and/or analog equipment.

The BOR part in BOR Block is a MIDI-file that gives a rhythmic accompaniment to the performers.(A Macintosh disk with the MIDI-file is available at The Norwegian Music Information Center).

The sounds that the computer produce should be first soft, then sharper, not necessarily tonal sound. The sounds in BOR Block should be percussive-like



= Clusters, although ordinary chord/tones can be used.

## BOR

Bor syredannende grunnstoff som ikke finnes fritt i naturen, men som alltid er bundet til oksygen. Meget anvendelig, sterkt.

Bor sylindrisk redskap til å bore hull med, med spiraler til å transportere materialet ut.

Bor hull (:nesebor)

Bor å bo, bor, bodd ...

bosette seg, en persons samlede eiendom, holde til, leve, finnes, skjule seg.

# Terje Winther: BOR

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B

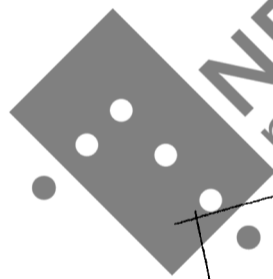
O<sub>2</sub>

amorphous

soft talk

noize/general noise/filtered noise

tuning



NB  
noter

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contact

uncertain/give a few tries

# SOLO

development  
section  
I

make thin threads

\* status: immobile, with a lot of air (!) [rests]

use only:

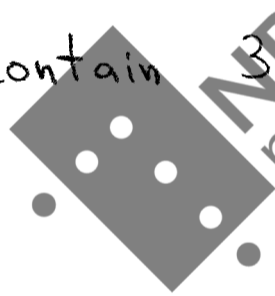
Notes may not be transposed.

soft tones - always long

loud tones { either short! >  
or long

rests - always long

Phrases must contain 3, 4 or 5 tones (repeats allowed)



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Note:  
→ no mezzo-dynamics

→ do not listen to KEYS or COMP.

## COMP

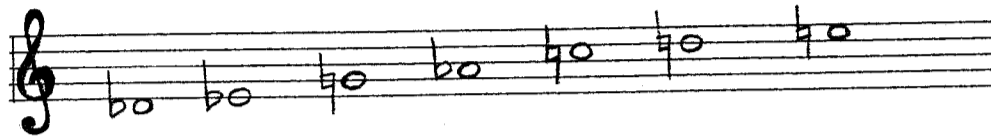
direct shadow -  
(echo thru)

# KEYS

make thin threads

\* status: immobile, with a lot of air (rests).

use only:

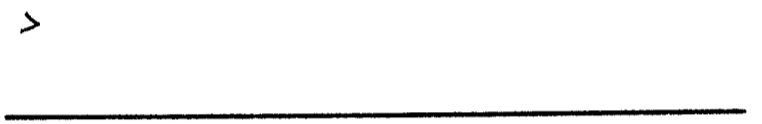


single or multiple notes may be octavised, but not transposed. (Several octaves can be used).

soft tones - always long



loud tones - either short!  
or long



rests - always long



Phrases must contain 1, 2 or 7 tones/chords (repeats allowed)

Do not use too much chords.

## Note:

→ no mezzo-dynamics

→ do not listen to SOLO or COMP.

- soft  
- muted sounds

# SOLO

Development  
section  
II

Make 5 long threads.

Insert a rest between the treads.

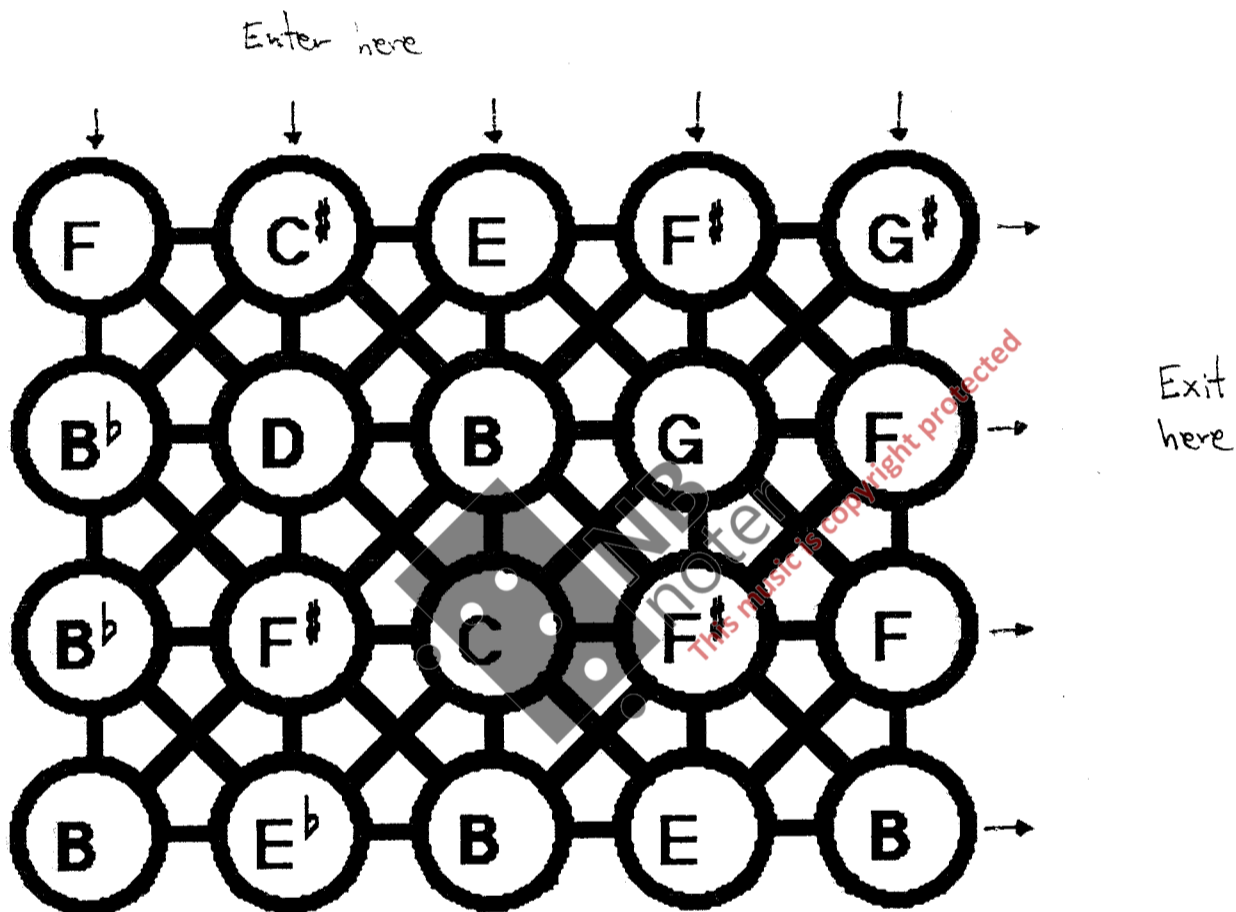
Follow the possible routes only.

Avoid repeats in the way you move.

Use wider compass.

Do not listen to each other.

Let the dynamic be natural.



---

# COMP

Introduce slow-sweeping shadows.

# KEYS

Make 5 long threads.

Insert a rest between the treads.

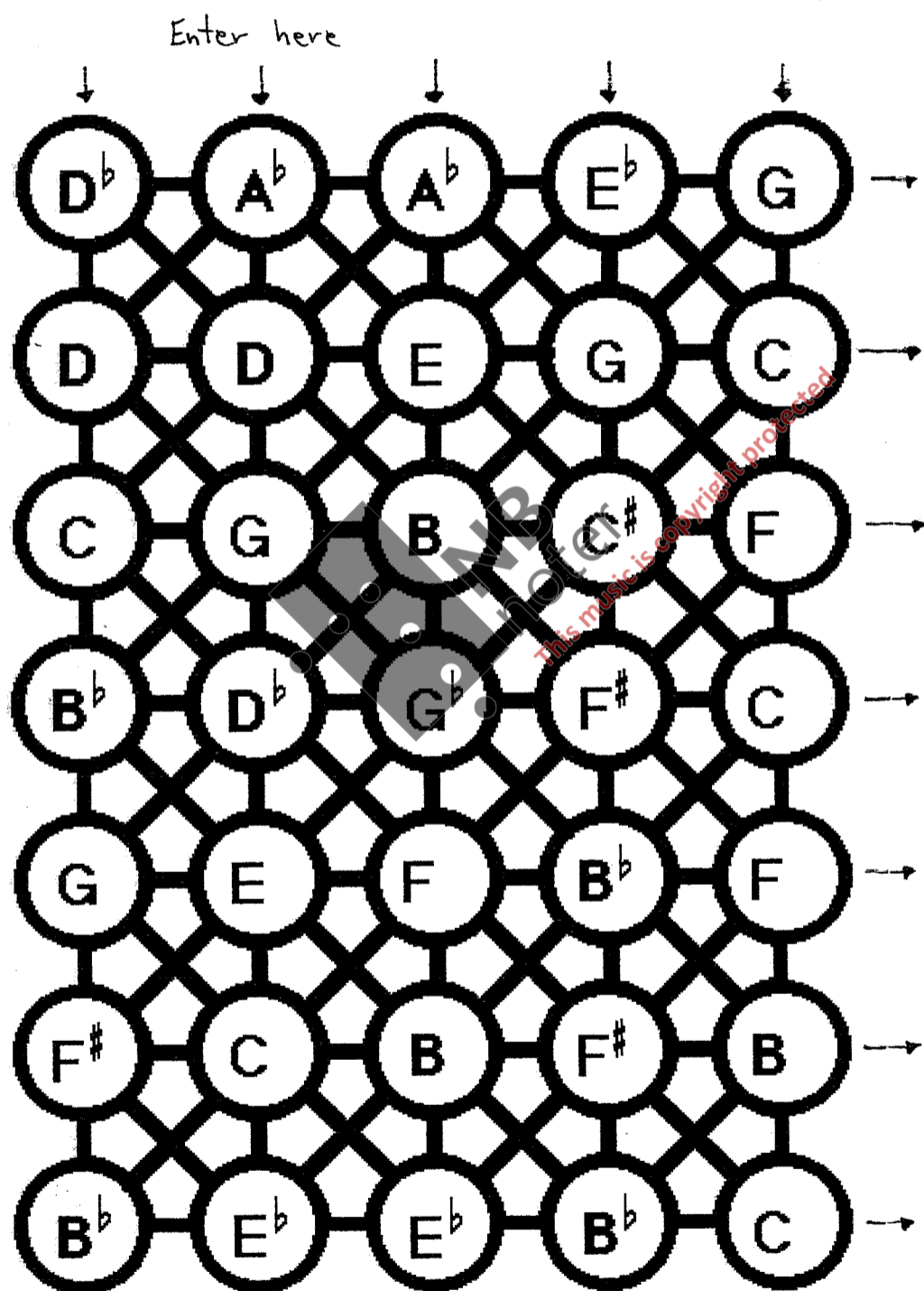
Follow the possible routes only.

Avoid repeats in the way you move.

Use wider compass.

Do not listen to each other.

Let the dynamic be natural.



## SOLO:

–Spin out long treads,  
inspired by the graphics.

Do not make too many!

You don't have to use all the graphics.

–Forget how the beginning  
of the tread was.

–Then, make an exact copy! \*

---

## KEYS:

–Spin out long treads,  
inspired by the graphics.

Do not make too many!

You don't have to use all the graphics.

–Forget how the beginning  
of the tread was.

–Then, make an exact copy! \*

---

## COMP:

–Tighter shadows

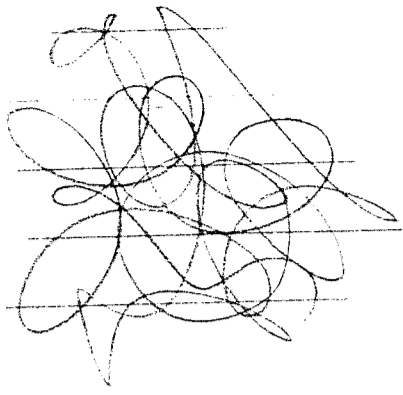
–Dynamics!

\* I know; it won't be/can't be exactly the same, since I've told you to forget the beginning of it.  
But that's not the point. You should make a musically equal phrase. (It can even be  
based upon another of the graphics).



the graphics:

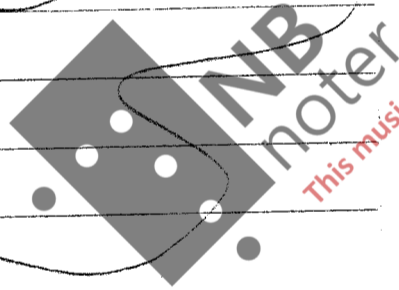
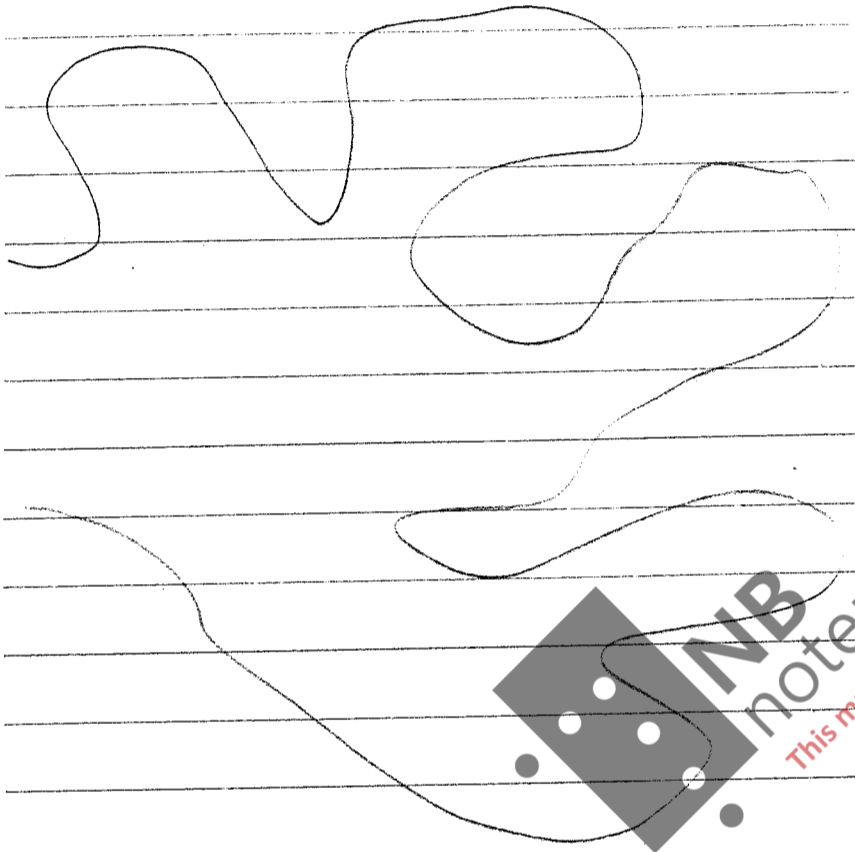
A



B

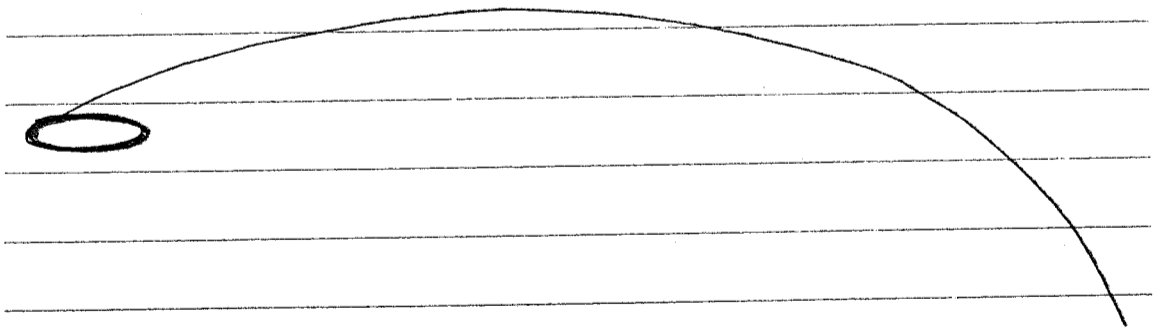


C

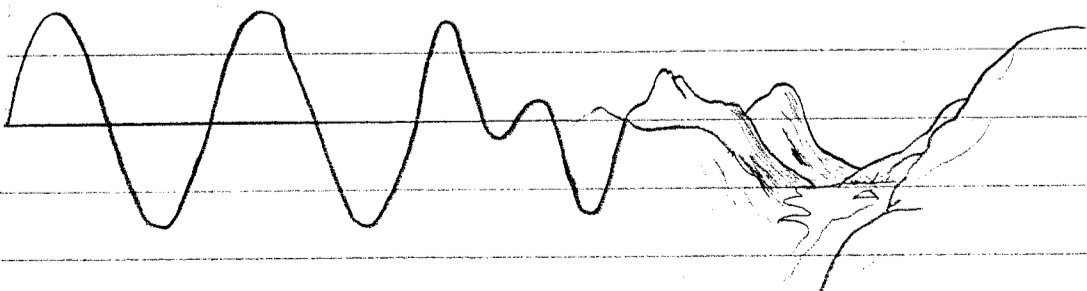


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D



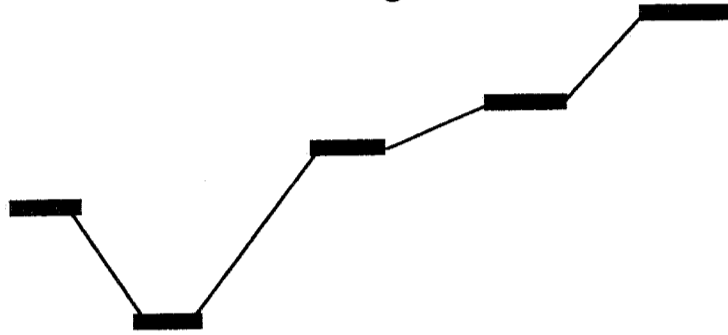
E



## SOLO/KEYS:

Play an exact copy of what SOLO/KEYS/COMP just performed.

Transform the note, tempo and dynamic aspect of this material. Use this general structure:



(First less, then increasingly more.)  
(higher pitch, faster tempo, louder dynamics)

Copy new parts from the others.

Increase activity and tone thickness.

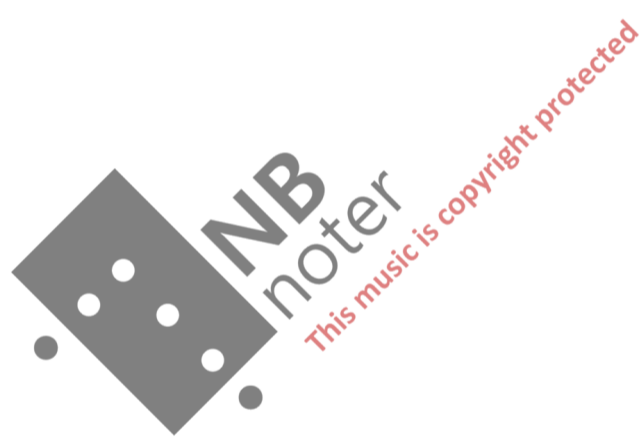
Increase contact in such a way that you know what the others are going to play, so that you can play it simultaneously, or even before the others!

Segue to next part when you play the same together.

## **COMP:**

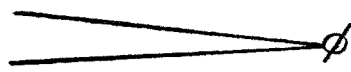
Choose parts of the performance, and transform them.

Choose new parts.



# SOLO/KEYS:

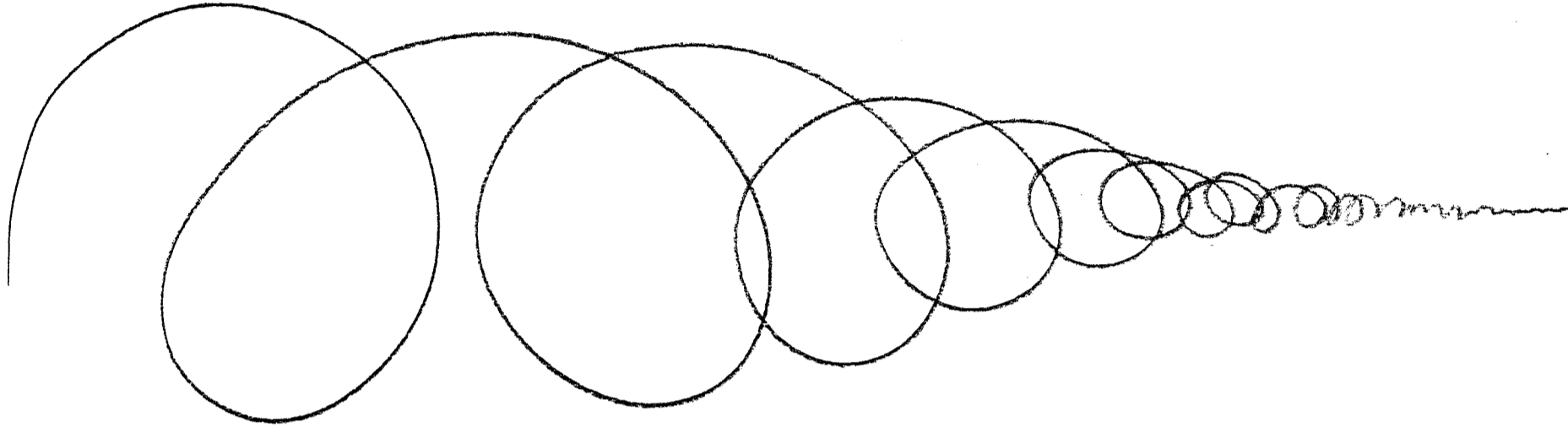
COMP:



TACET

Take the material you have obtained in the previous sections and transform it like this:

Development section  
V



AND/OR like this:

Octavising: Follow curve (the curve above)

Speed: rit.

Rhythm: Free (gradually transforming to) tr.

Dynamics: cresc.

Tones:

# BOR Block

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$\text{♩} = 120 \pm$

SOLO

Allegro

KEYS

Allegro

dim.

BOR

Allegro

Allegro

With a lot of dynamics and articulations.

SOLO

5

tr

rit. of tr.-speed only.

KEYS

Bor

5

rythmic error!

SOLO

9

KEYS

dim.

Bor

9

tr sempre, ma rit. tr.-speed (z) tenuto

SOLO

13

KEYS

mf

Bor

13

Ped.

**B** 3

espr. p cresc. f

SOLO

17

KEYS

17

Bor

17

SOLO

21

KEYS

cresc. L.V. p cresc.

Bor

21

rythmic error!

SOLO

KEYS

Bor

25

cresc.

3

gliss.

SOLO

KEYS

Bor

29

ugly

(ord.)

3

loco

SOLO

KEYS

Bor

33

light

V.S.

V.S.

SOLO

KEYS

Bor

37

3

8

3

cresc. molto

3

8

3

5

SOLO

KEYS

Bor

41

bis; transpose

bis; transpose

41

SOLO

KEYS

Bor

45

bis

bis

gliss.

45



SOLO

KEYS

Bor

49

*mf*

*p*

*molto*

*mf*

*p*

*molto*

SOLO

KEYS

Bor

53

*p* → *ff*

*p* → *ff*

53

53

SOLO

KEYS

Bor

57

16th-notes, accents now and then.

16th-notes, accents now and then.

57

**D**

SOLO

KEYS

Bor

61

loud tones/chords at random. (sparse!)

SOLO

KEYS

Bor

65

simile. (Remember that the voice and/or external sounds can be used.)

**E**

SOLO

KEYS

Bor

69

p cresc.

ff

rythmic error!

SOLO

73

KEYS

73

Bor

73

errors!

sim

sim

SOLO

77

KEYS

77

Bor

77

SOLO/KEYS: From here and onwards to **F** you shall seek, find and establish an ostinato that is in the same rhythmic and dynamical context as Bor. Start with a few impulses, and build a complete ostinato. The ostinato does not need to be in 4/4. It should have a wide compass and dynamic range, though, and not be too long.

SOLO

81

KEYS

81

Bor

81

BIS

BIS

cresc.

cresc.

SOLO *BIS*

KEYS *BIS*

Bor

85

SOLO *BIS*

KEYS *BIS*

Bor

89

By the time you have reached this bar the ostinato should be well established and not developed any further.

rhythmic error!

SOLO *BIS*

KEYS *BIS*

Bor

93

Play the ostinato thoroughly.

SOLO

97

KEYS

97

Bor

97

SOLO

101

KEYS

101

Bor

101

NB noter  
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*Terje Winther*

NESODDEN

3. Mai 1991

Rev. 1993