

Åpen form – en utvidet utøverrolle.

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New York-skolen

- John Cage (1912-1992)
- Christian Wolff (1934)
- Earle Brown (1926-2002)
- Morton Feldman (1926-1987)

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- John Cage (1912-1992)
- Christian Wolff (1934)
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- Morton Feldman (1926-1987)
- David Tudor (1926-1996)
- Pauline Oliveros (1932)
- Cornelius Cardew (1936-1981)

Earle Brown, *December 1952*

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The image shows a page of musical notation for Earle Brown's 'December 1952'. The notation is minimalist, consisting of various horizontal and vertical black lines of different lengths and positions on a white background. These lines represent notes, rests, and other musical symbols. The lines are scattered across the page, with some appearing as single strokes and others as small groups. The overall effect is abstract and non-traditional, characteristic of Brown's experimental style.

Earle Brown
December 1952

Alexander Calder, hengende mobile



Klassifisering

1. Tekstnotasjon
2. Grafisk notasjon
3. Nummernotasjon
4. Utvidet konvensjonell notasjon

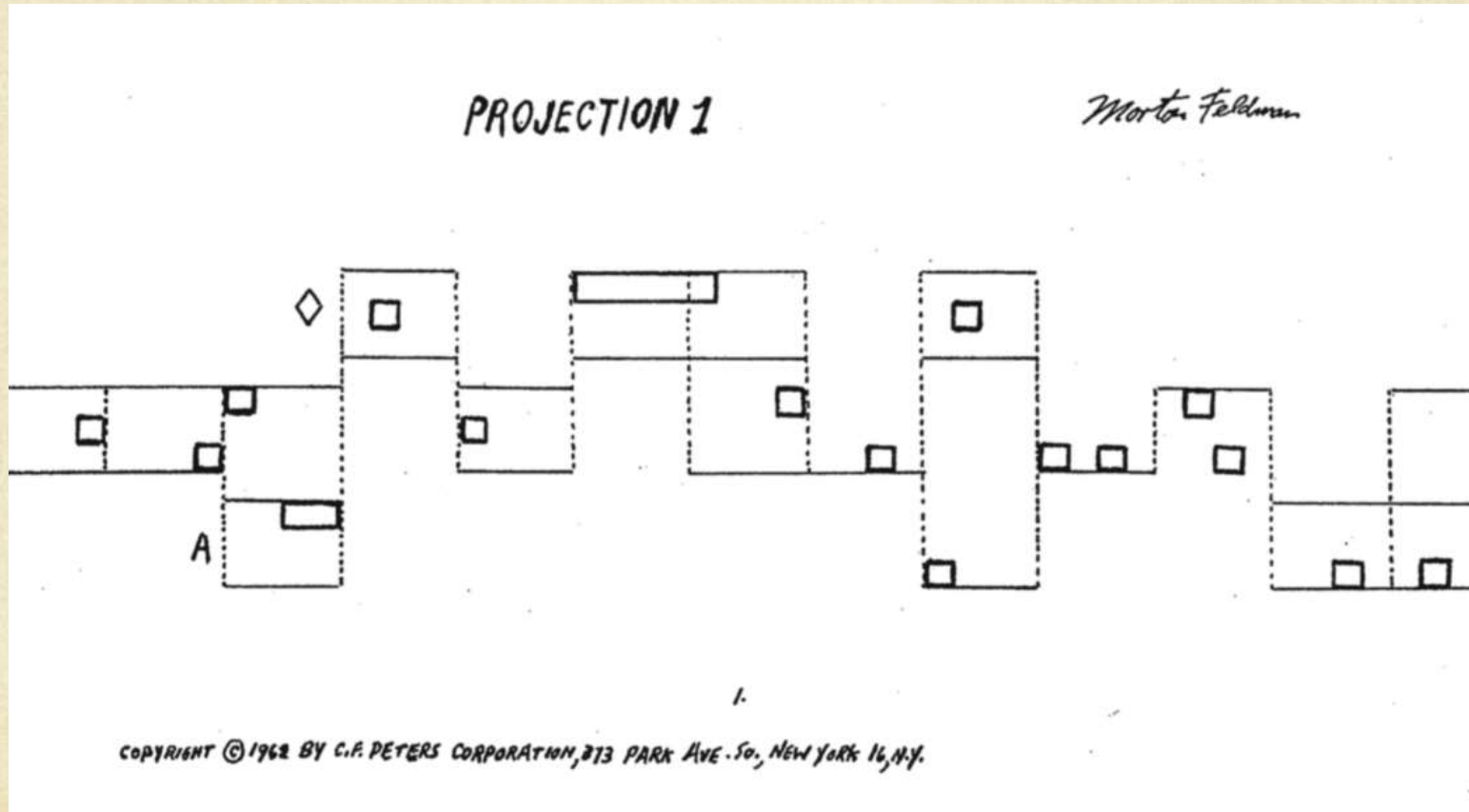
Howard Skempton,
For Strings (1969)

waves

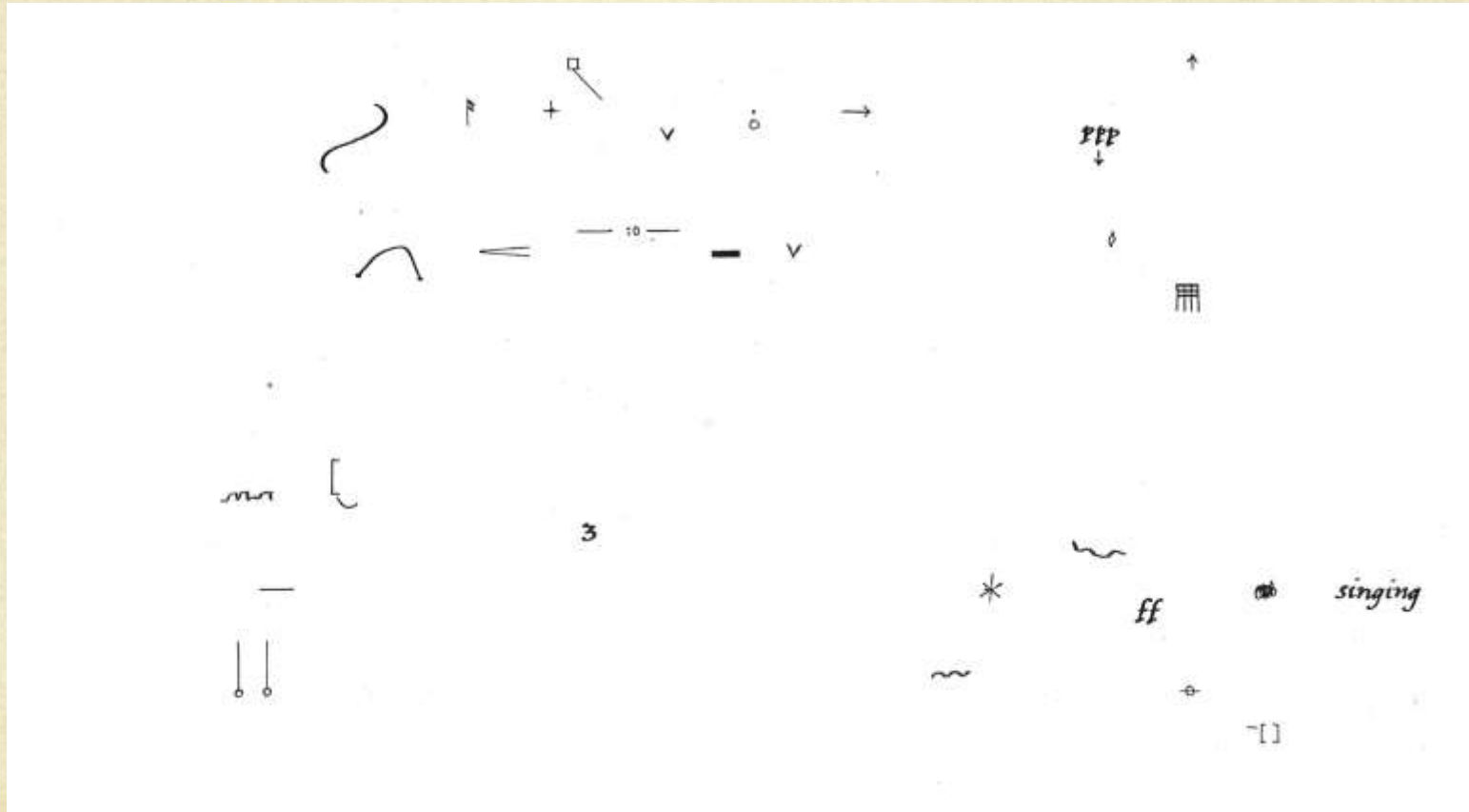
shingles

seagulls

Morton Feldman, *Projection 1* (1952)




Christian Wolff, *Edges* (1967)




Edges, symbolbeskrivelse

 = modulated

 = short

+ = low resonance

 = directly after a long sound

v = sudden

o = light

→ = long (extended)

 = connected (legato)

 = becoming louder, becoming audible


— :o— = spaced

 = heavy

↓ = low, very low


↑ = high, very high

◇ = clear

 = very rapid

 = bumpy

— = level

 = play simultaneously with the next two sounds

 = concerted and resonant

 = vibrato

* = intricate

 = slack

 = dirty

⊕ = medium, in the middle

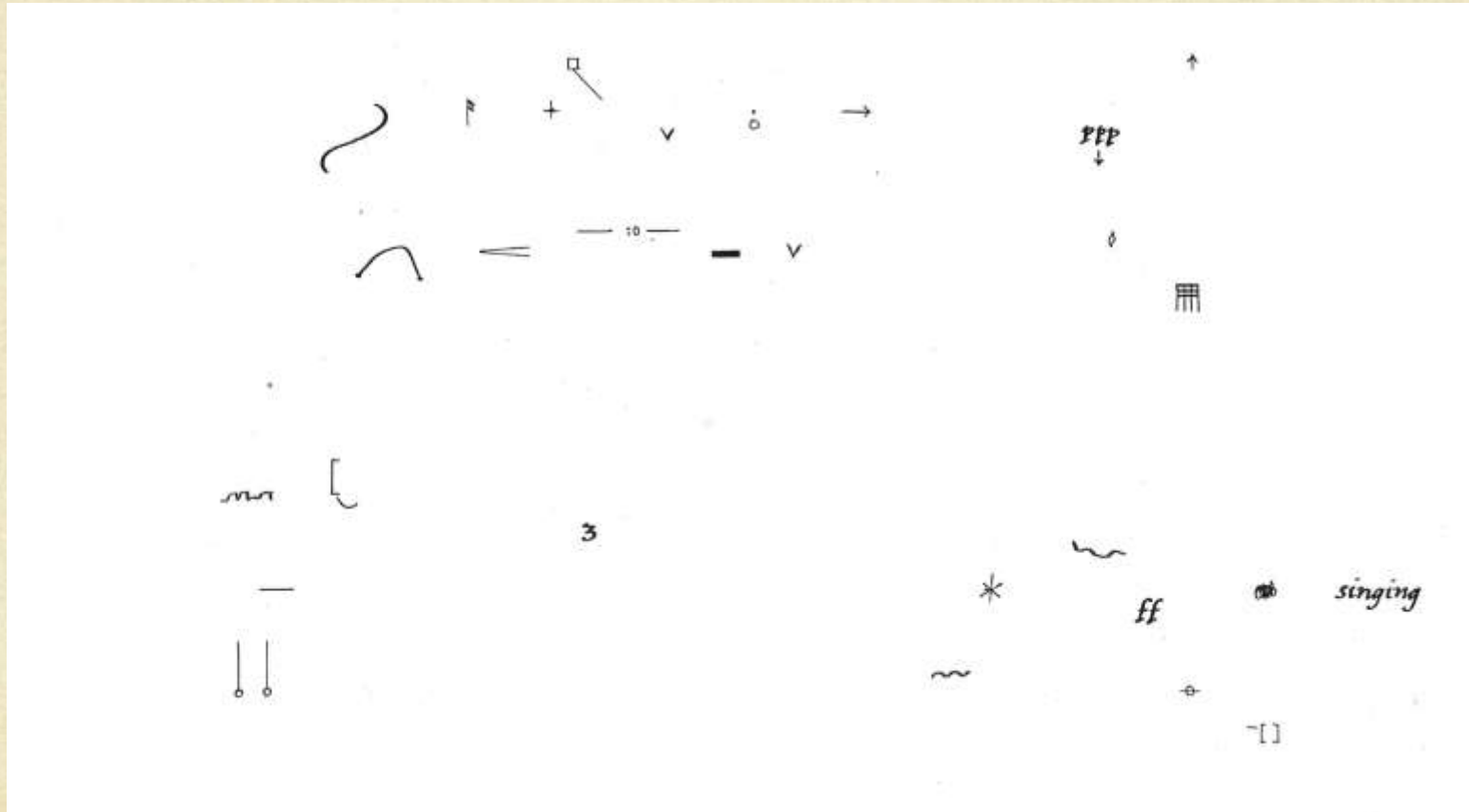
~[] = filtered

Edges, instruksjonstekst

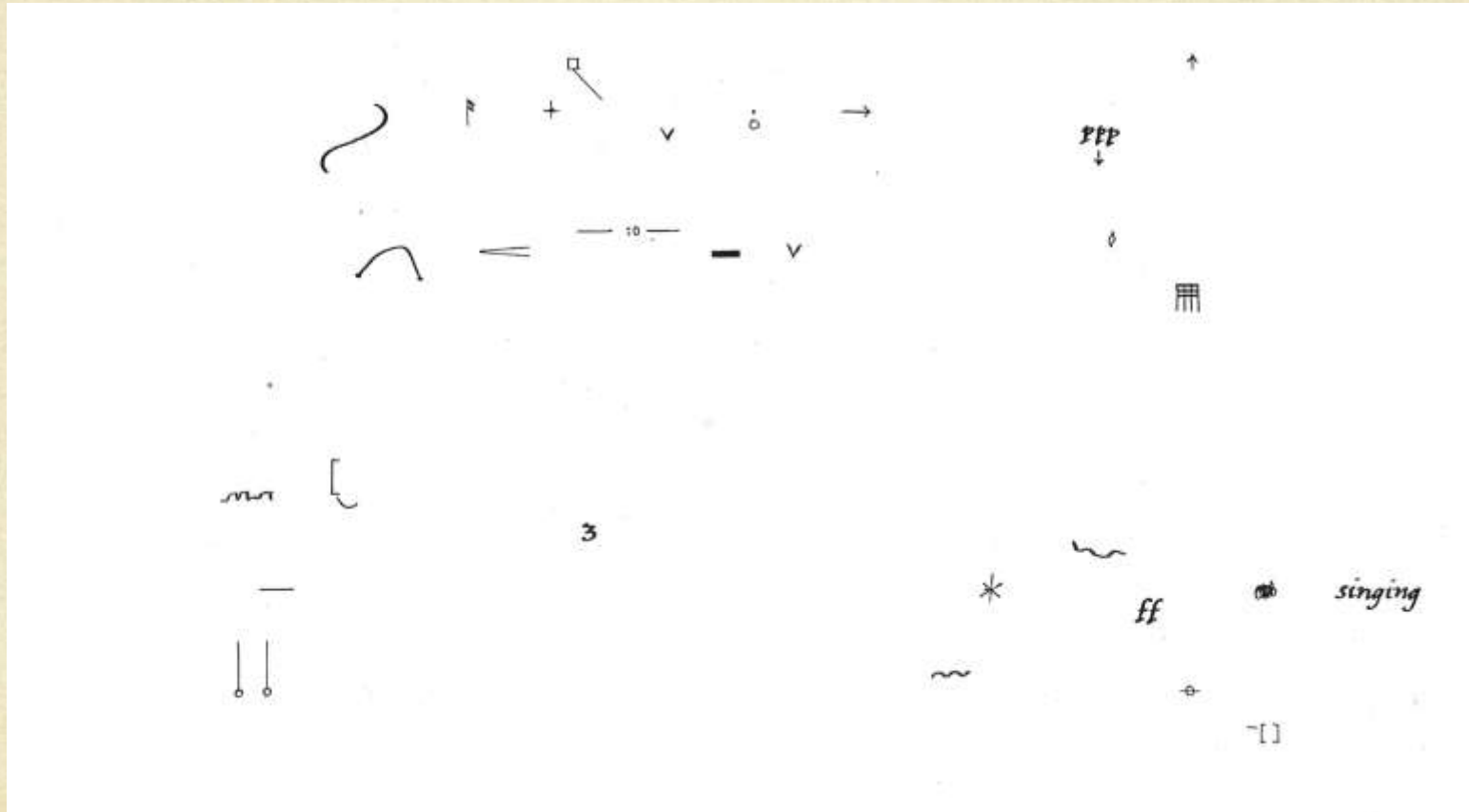
Each player should have a copy of the score. There can be any number of players.

The signs on the score are not primarily what a player plays. They mark out a space or spaces, indicate points, surfaces, routes or limits. A player should play in relation to, in, and around the space thus partly marked out. He can move about in it variously (e.g., in a sequence, or jumping from one point to another), but does not always have to be moving, nor does he have to go everywhere. Insofar as the signs are limits, they can be reached but should not be exploited. The way to a limit need not be continuous, in a straight line. The limits, or points, can be taken at different distances—for example, far away, like a horizon, or close, like a tree with branches overhead—but decide where at any given moment you are. You can also use the signs as cues: wait till you notice one and then respond. Or you can simply play a sign as it is, but only once in a performance.

Christian Wolff, *Edges* (1967)



Christian Wolff, *Edges* (1967)



To fremføringer av *Edges*

1. Open Form Orchestra, konsert

Open Form Festival 2007

Christian Wolff, piano og melodika

Lisa Dillan, vokal

Martin Aaaserud, preparert gitar

Kristian Skårbrevik, gitar

Håvard Skaset, gitar

André Castro, datamaskin

Mia Göran, fløyte

Michael Duch, kontrabass

Øyvind Storesund, kontrabass

Guro Skumsnes Moe, kontrabass

Alexander Refsum Jensenius, music
balls

Else Olsen S., prepared piano and
Hardanger fiddle



2. Sonic Youth

m/gjester, 1999

Christian Wolff

Jim O'Rourke

Kim Gordon

Lee Ranaldo

Steve Shelley

Takehisa Kosugi

Thurston Moore

William Winant



FOUR⁶

PLAYER 1

JOHN CAGE

0'00" ↔ 1'15"

0'55" ↔ 2'05"

2

0'00" ↔ 1'30"

1'00" ↔ 2'30"

4

1'50" ↔ 2'35"

2'20" ↔ 3'05"

9

2'50" ↔ 3'35"

3'20" ↔ 4'05"

11

3'00" ↔ 4'00"

3'40" ↔ 4'40"

5

3'40" ↔ 4'55"

4'35" ↔ 5'45"

8

4'10" ↔ 5'40"

5'10" ↔ 6'40"

2

5'15" ↔ 6'45"

6'15" ↔ 7'45"

8

Cage, *Four*⁶, instruksjonstekst

Choose twelve different sounds with fixed characteristics (amplitude, overtone structure, etc.). Play within the flexible time brackets given. When the time brackets are connected by a diagonal line they are relatively close together. When performed as a solo, the first player's part is used and the piece is called *ONE*⁷.

FOUR⁶

PLAYER 1

JOHN CAGE

0'00" ↔ 1'15"

0'55" ↔ 2'05"

2

0'00" ↔ 1'30"

1'00" ↔ 2'30"

4

1'50" ↔ 2'35"

2'20" ↔ 3'05"

9

2'50" ↔ 3'35"

3'20" ↔ 4'05"

11

3'00" ↔ 4'00"

3'40" ↔ 4'40"

5

3'40" ↔ 4'55"

4'35" ↔ 5'45"

8

4'10" ↔ 5'40"

5'10" ↔ 6'40"

2

5'15" ↔ 6'45"

6'15" ↔ 7'45"

8

Pauline Oliveros, Horse Sings from Cloud (1979)

For instruments and voices.

Hold a tone until you no longer want to change the tone.
When you no longer want to change the tone then change to another tone.

Dynamics are free.

Commentary:

Listen carefully to each tone. This means listening to all the micro changes that are happening within the tone. If you are experiencing the desire to change the tone then stay with your tone until all desire to change the tone subsides - with no desire change to another tone.

Desire to change your tone may arise when you hear the tones of others or simply your own internal musical restlessness. Be a witness.

If you are a string player try to minimize bow changes.

If you are a wind or brass player circular breathing is good or very slow soft attacks when repeating the tone.

If you are a percussionist use single stroke roll.

En basisoppskrift

En basisoppskrift

1. Analysere partituret.
2. Lage idébank.
3. Teste ut idéene og øve på fremførelse
4. Fremførelse

En basisoppskrift

1. Analysere partituret

- Hvordan kan partituret kategoriseres?
- Hva sier partituret om hvilke oppgaver du må gjøre og hvilket ansvar du har?

Edges, instruksjonstekst

Each player should have a copy of the score. There can be any number of players.

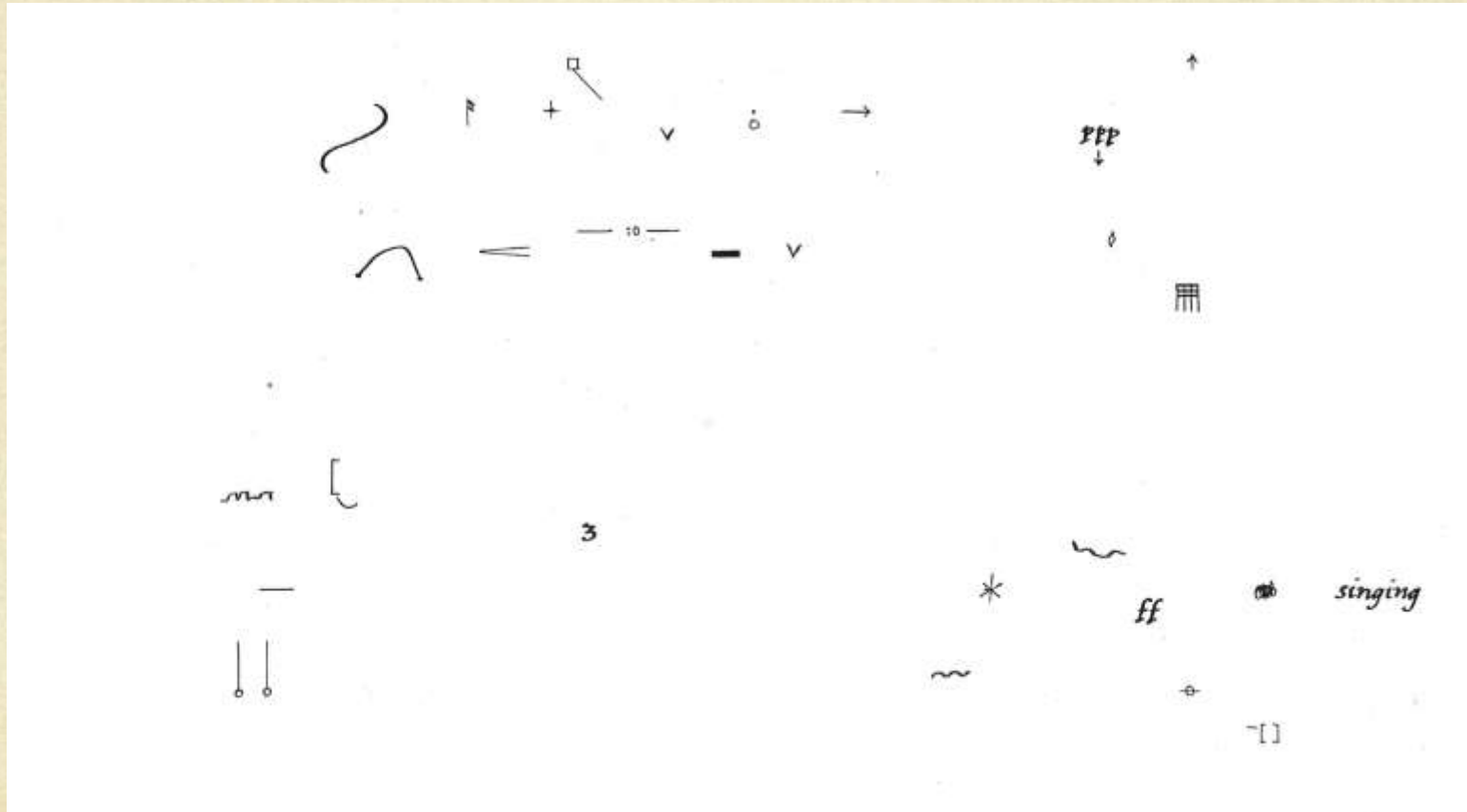
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En basisoppskrift

2. Lage en idébank

- Hvilke muligheter og begrensninger gir partituret for fremførelse?
- Trenger jeg å definere særskilte regler med muligheter og begrensninger for min fremføring?
Øving med etyder.
- Kan jeg forholde meg 100 % til mine egne forhåndsbestemte rammer?

Øving med etyder



En basisoppskrift

3. Teste ut idéene og øve på fremførelse

- Øving; teste ut hvilke idéer fra idébanken som fungerer i realiseringen.
- Seleksjon.
- Interaksjon; hvordan forholde seg til medspillere.
- Vurdere og eventuelt teste ut ulike fremføringsarenaer.

En basisoppskrift

4. Fremføring

- Finnes det noe spesielt i tillegg til de forberedte verkene som bør tas hensyn til?

Tidsriktig interpretasjon, eller
ikke?

Tidsriktig interpretasjon, eller
ikke?

Interaksjon

Tidsriktig interpretasjon, eller
ikke?

Interaksjon

- Spille sammen
- Spille samtidig

John Cage sine forhåndsbestemte svar til intervju.

1. That 's a very good question. I should not want to spoil it with an answer.
2. My head wants to ache.
3. Had you heard Marya Freund last April in Palermo singing Arnold Schoenberg 's Pierrot Lunaire, I doubt weather you would ask that question.
4. According to the *Farmer 's Almanac* this is False Spring.
5. Please repeat that question . . .
And again . . .
And again . . .
And again . . .
6. I have no more answers.

Hvor går veien videre?