

Vipp

for to stoler

og kanskje to hjelmer

Ola Ur Sæbø

2023

Stykket er basert på et utsagn om at musikk bare er spennende hvis noe er på spill, og at det må være en vilje eller uvilje i musikken.

Stykket spilles med to stoler ved siden av hverandre,
like eller ulike,
og man spiller ved å vippe på stolen.

Faren ved stykket er at en kan falle bakover.

Hvis det skulle skje, så må stykket fortsette uten den respektive stemmen.

Faller begge, slutter stykket der.

♪ i øvre linje = Vippe kontrollert bakover

♪ i nedre linje = Lande på bakken

♪ krysshode, øvre linje = Vippe ukontrollert bakover

♪ krysshode, nedre linje = Løfte og smelle stolen i bakken

♪ diamanthode, nedre linje = Slå med fingrene på stolsetekanten

Det er anbefalt å bruke hjelm.

Vipp

Ola Ur Sæbø, 2023

♩ = ca. 80

1. Stol

2. Stol

mf

mf

6

1.

2.

11

1.

2.

16

1.

2.

20

1.

2.

Schlager

for two percussionists

ca. 1 min

Ola Ur Sæbø

the piece is performed by two percussionists, where one of them is seated and the other is standing behind the other. it is played by slapping the face of the seated performer from behind.

the rhythm is to be performed by the slapper while the "lyrics" are the formants, or position that the mouth of the seated is going to have

m = /m/ (closed mouth)

a = /a/ (open mouth)

u = /u/

o = /o/

smiley face = smiling widely with mouth closed

amplification is recommended
but not necessary

Schlager

♩ = approx. 120

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4

mf

m a u m

4

accel. - - - - *A tempo*

a o m a o u m m

8

accel. - - - - *A tempo*

a o m a u o a m a m

12

accel. - - - - *A tempo*

m u o a o m m a m

16

accel.

a o u m u o a m a o u m

Poco a poco crescendo

20

rit.

a o u m

23

fff

m a u o m

#3

The piece is
Performed with:

- Two wooden rackets
- a small hard ball
- a chair
- a floor tom
- a cymbal

The non-bouncing
performer may
be seated on
the chair

Hitting the
cymbal may
mark the end
of the piece

Run around on
stage while
bouncing the
ball on the racket

Pass the ball
to the other
performer when-
ever you feel like
it

It is encouraged
to use the drum
as a bouncing
surface

Berlin
08.06.24

Ola Ur Seba

Holmgong

#4

for two performers

The piece is a ceremonial
duel resembling a fencing
match.

The performers
use a club as a
weapon, and a
cymbal as a shield.

The aim is to hit
the others shield
to score a point.

First to 3 points
"wins".

Add whichever rituals
that feels natural.

Ola Ur Saló
Berlin Feb 24

Zeit oder Raum

#5

for two performers
write "Zeit oder Raum" with the
following rhythm:



1. Write it however
fast and free from the
notation x3 times

2. Performer A
shadows and gradually
overtakes performer B.
Durata x4 times

3. Performer B writes
free from the
notation x2 times

4. Both performers
write freely, roughly
in the same tempo
x2 times

amplification is
recommended

Performances in
other languages
is allowed if the
rhythm is planned

#6

Instrumentation: Two books + a table ^(preferably unwanted)

Improvise using the books as
instruments/tools.

Here are some suggestions for actions:

reading

tearing out a
page

slamming the book

swapping books

turning pages

eating the paper

musically

stealing pages for
yourself

waiting

thinking

kissing the book

using it as a phone

fighting it

throw it

become friends with
it again, even though
you know it can never
be like before again

actually read it

The piece should
last around 1 min

Start and end
however you see fit

Ola Or Solé Balin
28.4.24

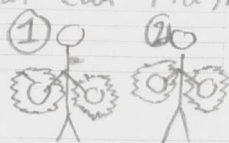
7

acquire 4 flashlights or lights that can flash

Performer 1
 O Left H.
 O Right H.
 O Left H.
 O Right H.
 Performer 2

O = On
 ● = Off

Timing is
 approximate



Stand like this
 in front of the
 audience



15.5.24

Berlin

Ola Ur Salvé

#8

face each other
sitting

do laughter yoga
until
it becomes impossible
to stop

look at each other
until
you stop laughing

Berlin
OLA U+Saló 8.5.
24

#9 + #10

Openly discuss the process of rehearsing and performing the pieces in the collection.

Then discuss what the next piece in the collection could/would have been.

Feel free to take suggestions and questions from the audience.

No preparation of the discussion is allowed, and if the piece is being performed for the second time, one cannot reach the same hypothetical next piece.

performing said hypothetical next piece is up to the performers and audience to decide.

Feb.
Olav Solbø, Berlin, 24.