

CIRKEL

for percussion instrument with six unpitched pieces of metal and 12 pitched gongs
and
group of singers, may be amateurs
Toke Brorson Odin, 2013

Description of the percussion instrument used in the first performance:

The instrument used in the first performance was made out of an old piano, placed horizontally on a stand, with the top part closest to the percussion player. All the dampers as well as the keyboard—all the interior except for the metal frame—was taken out. Three metal plates were then mounted: One on top of the highest pitched strings, mounted with a metal panel from inside the piano; one placed within the strings of the middle octave of the piano, mounted with loose string, which were later tightened; and one mounted instead of the lowest pitched third of the strings, using felt to avoid rattling as a result of direct contact between the metal plate and the piano. A large piece of metal was placed hanging freely off the side of the piano. A large piece of metal was made playable, one using hammers from the piano to form a cluster mallet, another reinforced with a piano key as a mallet (fig. 1).

How the pieces of metal are placed can be seen in fig. 2.

On top of the six unpitched pieces of metal, also 12 pitched gongs are in use. These are placed either freely hanging (on stands) or lying on soft material. The gongs will be called upon in the score according to number — this is the row of tones used in the first performance:

1. f^{'''} 2. e^{'''} 3. h['] 4. e^{''} 5. h^{'''} 6. g^{#'} 7. c^{#''} 8. g^{'''} 9. c^{↑''} 10. c^{'''} 11. f^{#'''} 12. g^{'''}
(the gongs used in the first performance was from a set of Chinese yunluo gongs)

The role of the group of singers:

The group of singers position themselves in a circle, the size of which depends on the amount of singers, the size of the hall/room/field and how large and ordered the audience is. The percussion player must be part of the circle, since it is from that person, the singers get their information on pitch as well as the impulse to sing. Each time the percussionist plays on one of the pitched gongs, the singer in the circle next to him, counterclockwise, starts to sing that note, in any octave he/she chooses. Only when he/she has done that, the next singer is allowed to start to sing. All the time, even when not singing, each singer breathes in his/hers own slow rhythm, and may only start to sing according to that rhythm, i.e. after a slow inhalation has taken place. The singer continues to sing the note, he/she has been given over and over, until a new note emerges from the singer next to him/her (clockwise). In the end of the piece, the percussionist directs the singer next to him/her (counterclockwise) to stop singing after the current/coming exhalation; after the singer has been silenced in this way, the next singer does the same, and in this way silence moves around the circle, ending the piece.

Vowels to Sing

Each singer gets a separate vowel, and must continue to use this vowel during the whole piece. The vowels, that should be distributed among the singers, are (using the International Phonetic Alphabet in the brackets) to be chosen among:

1. All sounds between [i] and [u]
2. All sounds between [e] and [o]
3. All sounds between [ɛ] and [ɔ]
4. All sounds between [a] and [ɑ]

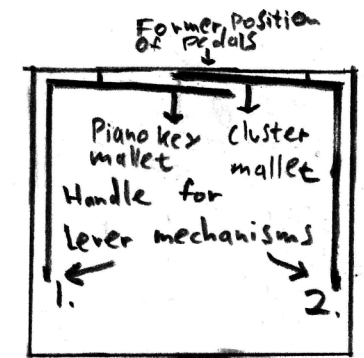


Fig. 1: View from above

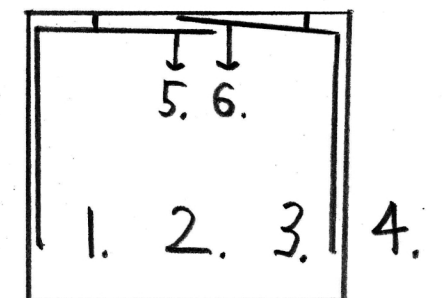


Fig. 2: Unpitched metal

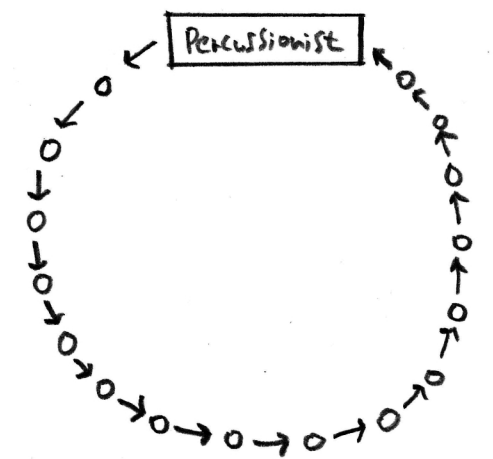


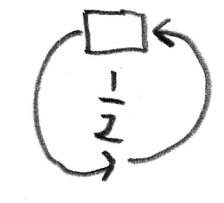
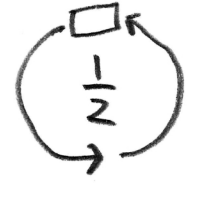
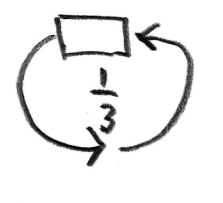
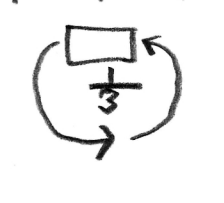
Fig. 3: The Positioning of the singers and the route of transferral of pitch.

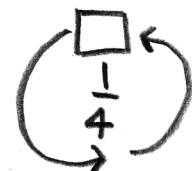
$\uparrow 1.$ = pitched gong
 $\times 1.$ = unpitched metal
 (numbering according to information on page 1)

Tempo of the percussion part: $\text{♩} = 80$

 = After the note has been around the circle of singers $\frac{1}{X}$ times. [...] on top of the figure designates a repetition of ... lasting as long as the figure

Loudness:
 Percussion part: Clear and Loud
 Singers: Moderately loud, freely

1 $\uparrow 1.$ 	2 $\times 1.$ $\uparrow 2.$ 	3 $\times 1.$ $\times 2.$ $\uparrow 3.$ 	4 $\times 1.$ $\times 2.$ $\times 3.$ $\uparrow 4.$ 	5 $\times 1.$ $\times 2.$ $\times 3.$ $\uparrow 5.$ 
6 $\times 1.$ $\times 2.$ $\times 3.$ $\times 4.$ $\uparrow 6.$ 	7 $\times 1.$ $\times 2.$ $\times 3.$ $\times 4.$ $\uparrow 7.$ 	8 $\times 1.$ $\times 2.$ $\times 3.$ $\times 4.$ $\uparrow 8.$ 		
9 $\times 1.$ $\times 2.$ $\times 3.$ $\times 4.$ $\uparrow 9.$ 	10 $\times 1.$ $\times 2.$ $\times 3.$ $\times 4.$ $\times 5.$ $\uparrow 10.$ 	11 $\times 1.$ $\times 2.$ $\times 3.$ $\times 4.$ $\times 5.$ $\uparrow 11.$ 		
12 $\times 1.$ $\times 2.$ $\times 3.$ $\times 4.$ $\times 5.$ $\times 6.$ $\uparrow 12.$ 	13 $\times 1.$ $\times 2.$ $\times 3.$ $\times 4.$ $\times 5.$ $\times 6.$ $\uparrow 13.$ 	14 $\times 1.$ $\times 2.$ $\times 3.$ $\times 4.$ $\times 5.$ $\times 6.$ $\uparrow 14.$ 		
15 $\times 1.$ $\times 2.$ $\times 3.$ $\times 4.$ $\times 5.$ $\times 6.$ $\uparrow 15.$ 	16 $\times 1.$ $\times 2.$ $\times 3.$ $\times 4.$ $\times 5.$ $\times 6.$ $\uparrow 16.$ 	17 $\times 1.$ $\times 2.$ $\times 3.$ $\times 4.$ $\times 5.$ $\times 6.$ $\uparrow 17.$ 		

18 $\uparrow^1 \uparrow^2 \uparrow^3 \uparrow^4$ $\uparrow^6$ [$\uparrow^1 \uparrow^1 \uparrow^1$] $\uparrow^4 \uparrow^4 \uparrow^4$ 	19 $\uparrow^1 \uparrow^2 \uparrow^3 \uparrow^4$ $\uparrow^5$ [$\uparrow^1 \uparrow^1 \uparrow^1$] $\uparrow^2 \uparrow^2 \uparrow^2$ 	20 $\uparrow^1 \uparrow^2 \uparrow^3 \uparrow^4$ $\uparrow^4$ [$\uparrow^2 \uparrow^2 \uparrow^2$] $\uparrow^3 \uparrow^3 \uparrow^3$ 			
21 $\uparrow^1 \uparrow^2 \uparrow^3 \uparrow^4 \uparrow^5$ $\uparrow^3$ [$\uparrow^2 \uparrow^2 \uparrow^2$] $\uparrow^4 \uparrow^4 \uparrow^4$ 	22 $\uparrow^1 \uparrow^2 \uparrow^3 \uparrow^4 \uparrow^5$ $\uparrow^2$ [$\uparrow^3 \uparrow^3 \uparrow^3$] $\uparrow^6 \uparrow^6 \uparrow^6$ 	23 $\uparrow^1 \uparrow^2 \uparrow^3 \uparrow^4 \uparrow^5 \uparrow^6$ $\uparrow^1$			
24 $\uparrow^1 \uparrow^2 \uparrow^3 \uparrow^4 \uparrow^5$ $\uparrow^2$	25 $\uparrow^1 \uparrow^2 \uparrow^3 \uparrow^4 \uparrow^5$ $\uparrow^3$	26 $\uparrow^1 \uparrow^2 \uparrow^3 \uparrow^4$ $\uparrow^4$	27 $\uparrow^1 \uparrow^2 \uparrow^3 \uparrow^4$ $\uparrow^5$		
28 $\uparrow^1 \uparrow^2 \uparrow^3 \uparrow^4$ $\uparrow^6$	29 $\uparrow^1 \uparrow^2 \uparrow^3 \uparrow^4$ $\uparrow^7$	30 $\uparrow^1 \uparrow^2 \uparrow^3$ $\uparrow^8$	31 $\uparrow^1 \uparrow^2 \uparrow^3$ $\uparrow^9$	32 $\uparrow^1 \uparrow^2$ $\uparrow^{10}$	33 $\uparrow^1$ $\uparrow^{11}$
34 $\uparrow^{12}$ 	35 Direct the singer next to you (counterclockwise) to make silent breaths				