

MASKINE

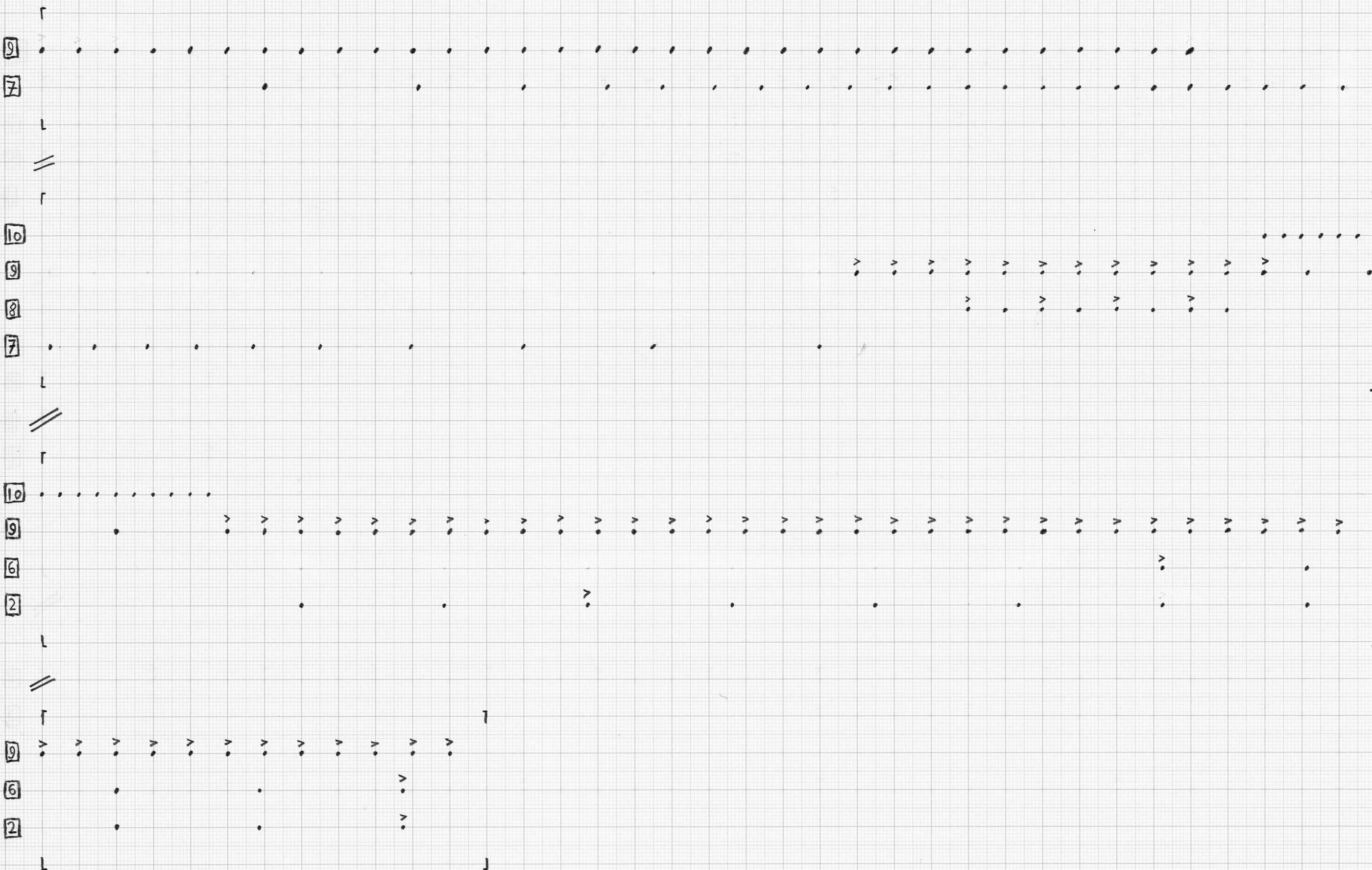
for Solo Percussion $\text{Tempo} = 60/108 \text{ s}$ See performance notes for definitions and explanations

Toke Brorson Odin 2012

for Ying-Hsueh Chen

The score consists of three columns of musical notation. Each column has a specific number of rows corresponding to the labels on the left: 5, 4, 2, L, and double slashes. The first two columns have 5 rows each, while the third column has 8 rows. Each row contains a series of vertical strokes (dots) representing different percussive sounds. The notation is written on a grid of horizontal and vertical lines.

1
10 . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . >
8 . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . >
7 . . . > . . . > . . . >
6 . . . > . . . >
L
//
T
8 . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . >
7 . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . >
L
//
T
II . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . >
8 . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . >
7 . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . >
3 . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . >
L
//
T
II . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . >
8 . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . >
3 . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . > . . . >



P2

9

8

7

6

L

=

T

P2

9

8

7

6

5

2

L

=

T

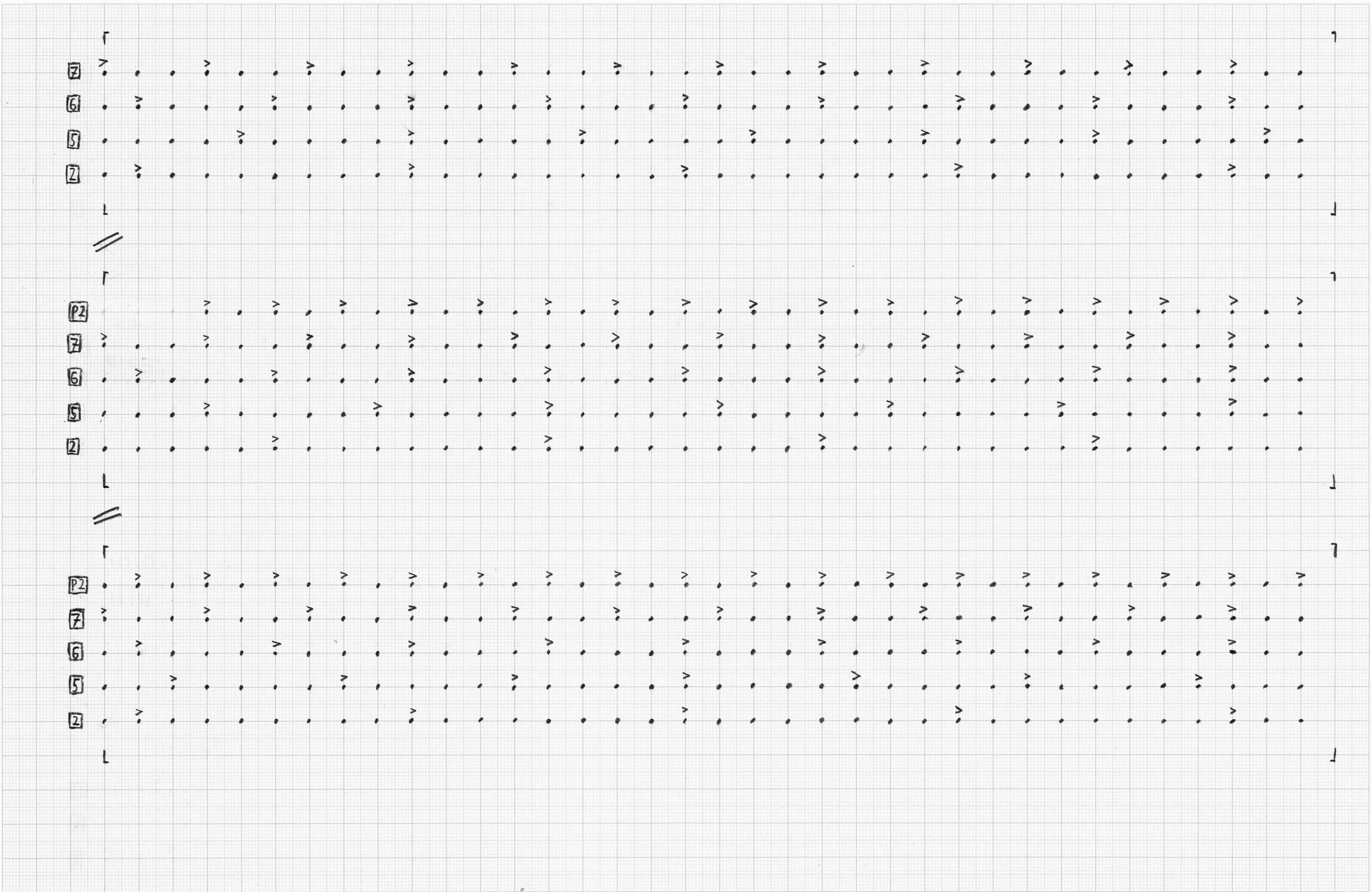
7

6

5

2

L

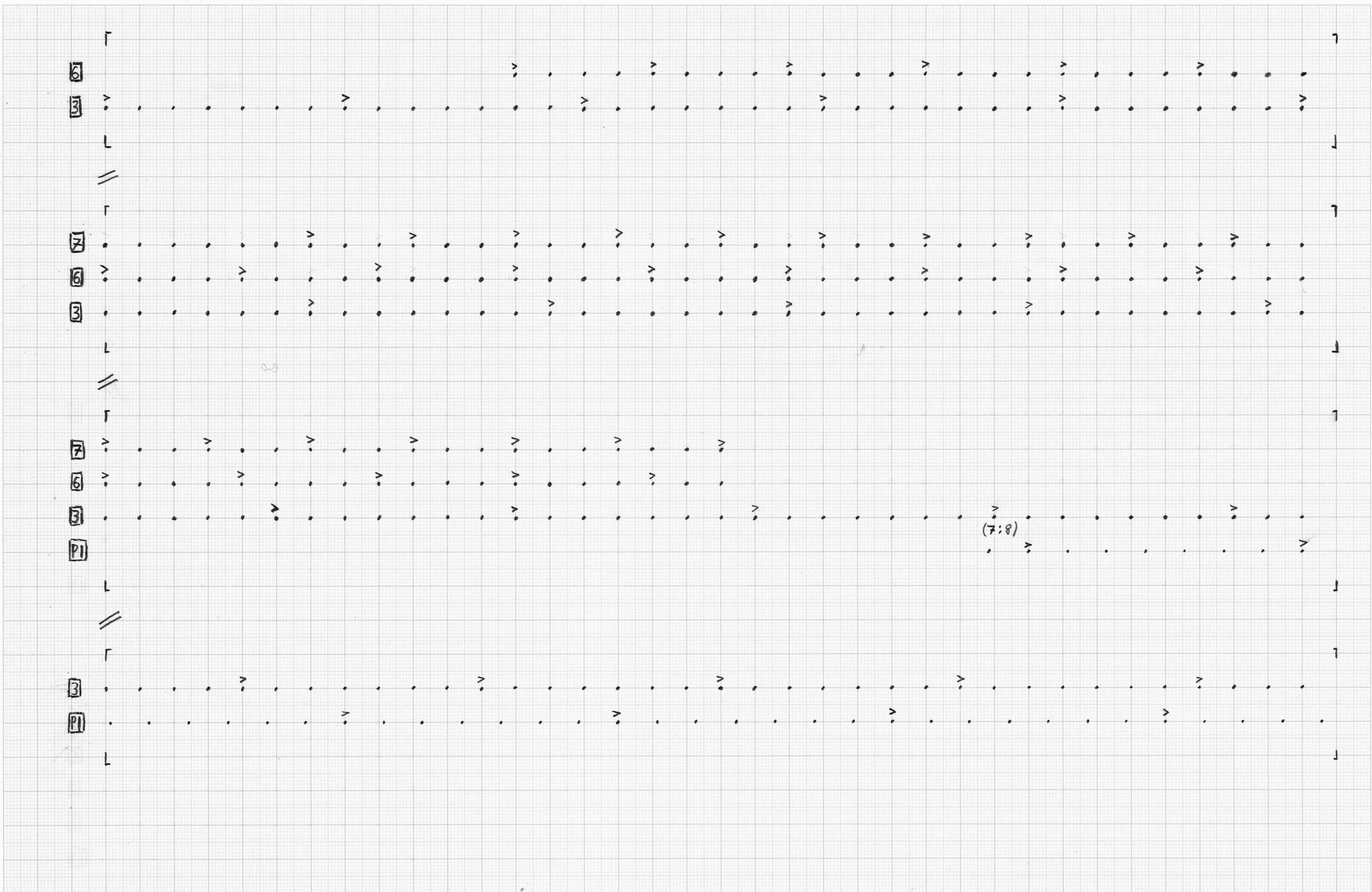


A handwriting practice sheet featuring five rows of horizontal lines. The first row contains the number 'P2' in a box. The subsequent four rows are labeled with numbers 3, 6, 5, and 2 from top to bottom. Each row contains a series of cursive letters: 'g', 'a', 'g', 'a'. The letters are written in a fluid, continuous motion across the lines.

A handwritten musical score on lined paper. The top line shows a 12-note row with a circled '12' and a '1 (3:1)' ratio. Below it, a second line shows the same notes with a circled '11' and a '(3:1)' ratio. The third line shows the notes with a circled '9'. The bottom line shows the notes with a circled '6'. The notes are represented by vertical stems with horizontal dashes indicating pitch and duration.

A handwritten musical score on lined paper. The top line is labeled '(12:5)' and contains a single staff for voice 12, which consists of a series of dots with vertical stems and upward-pointing arrows above them. The middle line is labeled '(3:5)' and contains a single staff for voice 9, with dots and stems, some with arrows pointing up and others pointing down. The bottom line is labeled '(8)' and contains a single staff for voice 8, with dots and stems, some with arrows pointing up and others pointing down. The music is divided into measures by vertical bar lines.

$$\begin{array}{c} \equiv \\ | \\ [12] \dots > \dots \\ | \\ [9] \dots \\ | \\ [8] > \dots > \end{array}$$



A handwritten musical score for a single staff. The staff begins with a measure containing three quarter notes. The first note has a vertical bar line to its left. The second note has a vertical bar line to its left. The third note has a vertical bar line to its left. The staff continues with a series of eighth notes, each preceded by a vertical bar line. There are two measures of rests, indicated by a vertical bar line followed by a dot. The staff concludes with a final measure containing three quarter notes. The first note has a vertical bar line to its left. The second note has a vertical bar line to its left. The third note has a vertical bar line to its left.

A horizontal row of 20 small black dots on a grid background. Above this row, there is a single vertical column of 20 dots. The first dot in the horizontal row is enclosed in a small square and labeled 'B'. The second dot is enclosed in a small square and labeled 'P'.

81

6

5

3 ✓

P1

8

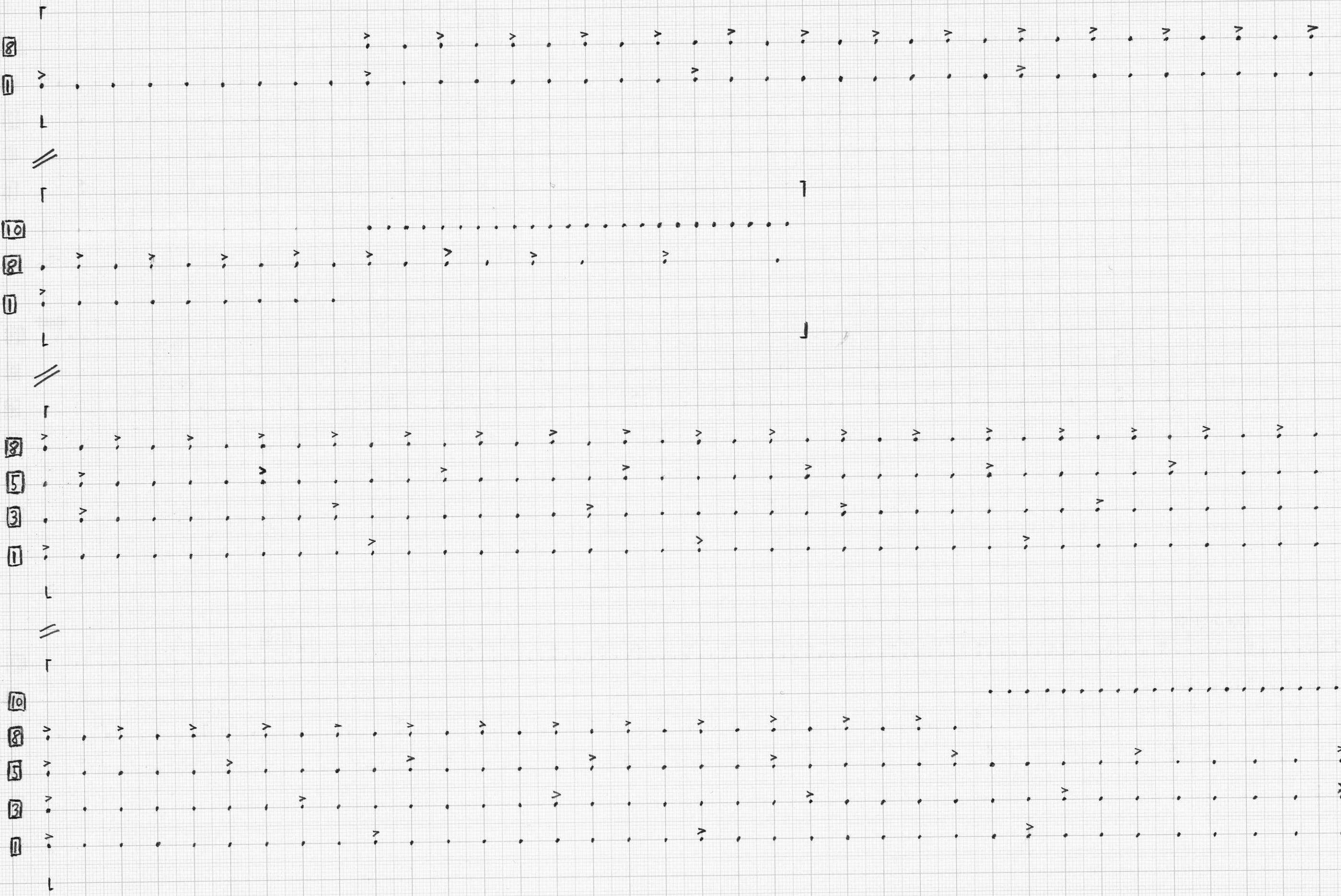
7

6

5

PI

A handwritten musical score on graph paper. The score consists of two systems of music. Each system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first system contains ten measures, each starting with a quarter note followed by eighth notes. The second system also contains ten measures, with the first few measures showing a pattern of eighth and sixteenth notes. The score is written in black ink on white grid paper.



(3:1)

[12]

[10]

[5]

[3]

[11]

L

==

r

[12]

(3:1)

[6]

[4]

[5]

[3]

[PI]

L

==

[12]

(3:1)

[4]

[6]

[5]

[PI]

(3:1; ~0,5)

12>.....>.....>.....>.....>.....>.

11>.....>.....>.....>.....>.....>.

9>.....>.....>.....>.....>.....>.

7>.....>.....>.....>.....>.....>.

6>.....>.....>.....>.....>.....>.

5>.....>.....>.....>.....>.....>.

4>.....>.....>.....>.....>.....>.

L

==

9>.....>.....>.....>.....>.....>.....>.

7>.....>.....>.....>.....>.....>.....>.

3>.....>.....>.....>.....>.....>.....>.

11>.....>.....>.....>.....>.....>.....>.

L

==

10 (9:4)>.....>.....>.....>.....>.....>.....>.

9>.....>.....>.....>.....>.....>.....>.

7>.....>.....>.....>.....>.....>.....>.

3>.....>.....>.....>.....>.....>.....>.

11>.....>.....>.....>.....>.....>.....>.

L

(9:4)

11
(2:1)

10

7 > . . . > . . . > . . . > . . . > . . . > . . . >

3 . .

L

==

R

10

7 > . . . > . . . > . . . > . . . > . . . > . . . > . . . >

3 > . . . > . . . > . . . > . . . > . . . > . . . > . . . >

P1 > . . . > . . . > . . . > . . . > . . . > . . . > . . . >

L

==

R

(9:4)

10

7 > . . . > . . . > . . . > . . . > . . . > . . . > . . . >

3 > . . . > . . . > . . . > . . . > . . . > . . . > . . . >

P1 > . . . > . . . > . . . > . . . > . . . > . . . > . . . >

L

10

7

3

P1

L

=

T

(8:4)

(7:4)

10

L

=

T

11
(3:2)

10

5

3

L

=

T

P2

11

10

5

3

L

(9:4)

(3:2)

(3:1; ~0,5)

I2

I1

I0

S

B

P2

P1

L

==

R

I2

I1

P2

P1

L

==

R

P2

L

==

(3:1)

I2

(9:4)

I1

P2

L

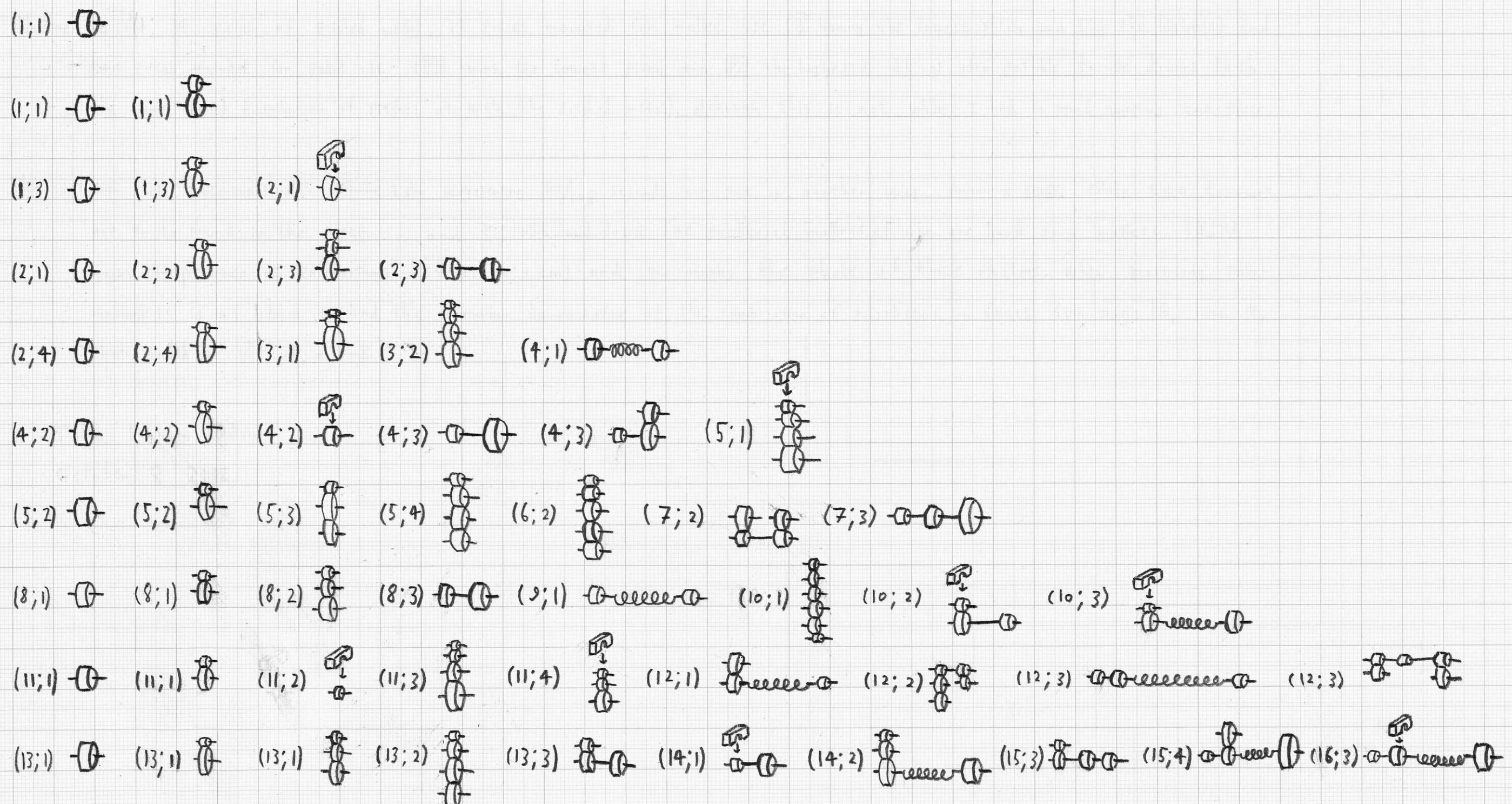
PI

12 > > > ? ? > > > , > > > > > ? . . .

•

Duration: 18'30"

Map of the inner workings of "Maskine" (page; line)



Performance notes

"Maskine" is for 14 pieces of pitched metal, 12 pieces mounted for mallet use (M_1 having the lowest pitch and M_{12} the highest) and two pieces, mounted for pedal use (P_1 having the lowest pitch and P_2 the highest). It is also possible to use drums (with the same varied distribution of pitches as with the pitched metal), although this is not what I had in mind writing the piece.

The notation is proportional with $\overline{M} = 1 \text{ cm}$ representing $60/108$ seconds or put in another way $\overline{M} = 108$. Only two dynamics are to be found in the piece . and ; soft and loud. The preferred mallets of use are hard yarn mallets. ($X:Y$) marks the presence of Polyrhythms (X beats in Y cm) and \sim marks the phase of these rhythms. When practising polyrhythms it is of advice to find the common denominator of the combination of polyrhythms in focus (on page 16, line 4, that would be $1/18$ of a cm).

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October 8 2012