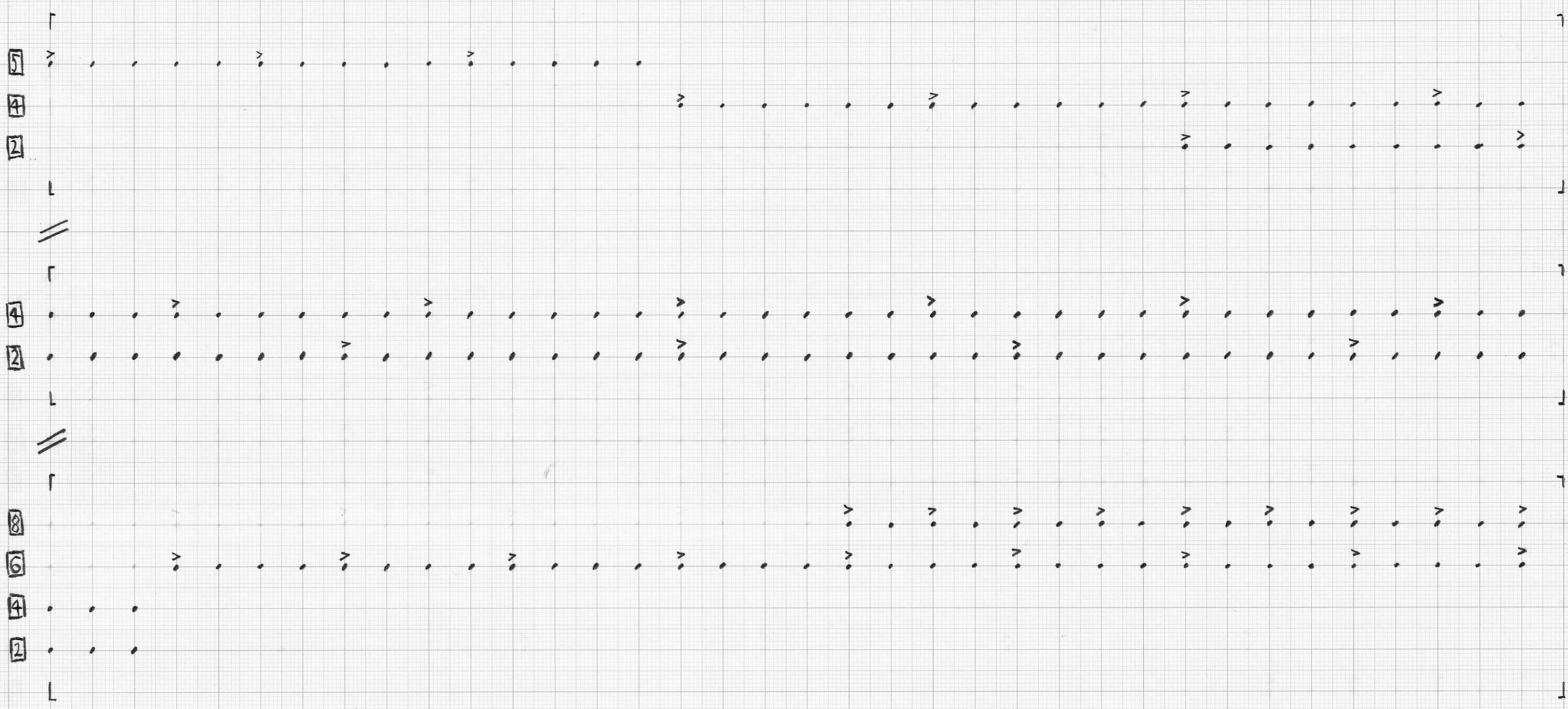
MASKINE

Toke Brorson Odin 2012

for Ying-Hsueh Chen

for Solo Percussion ⟷ = 60/108 s — See performance notes for definitions and explanations



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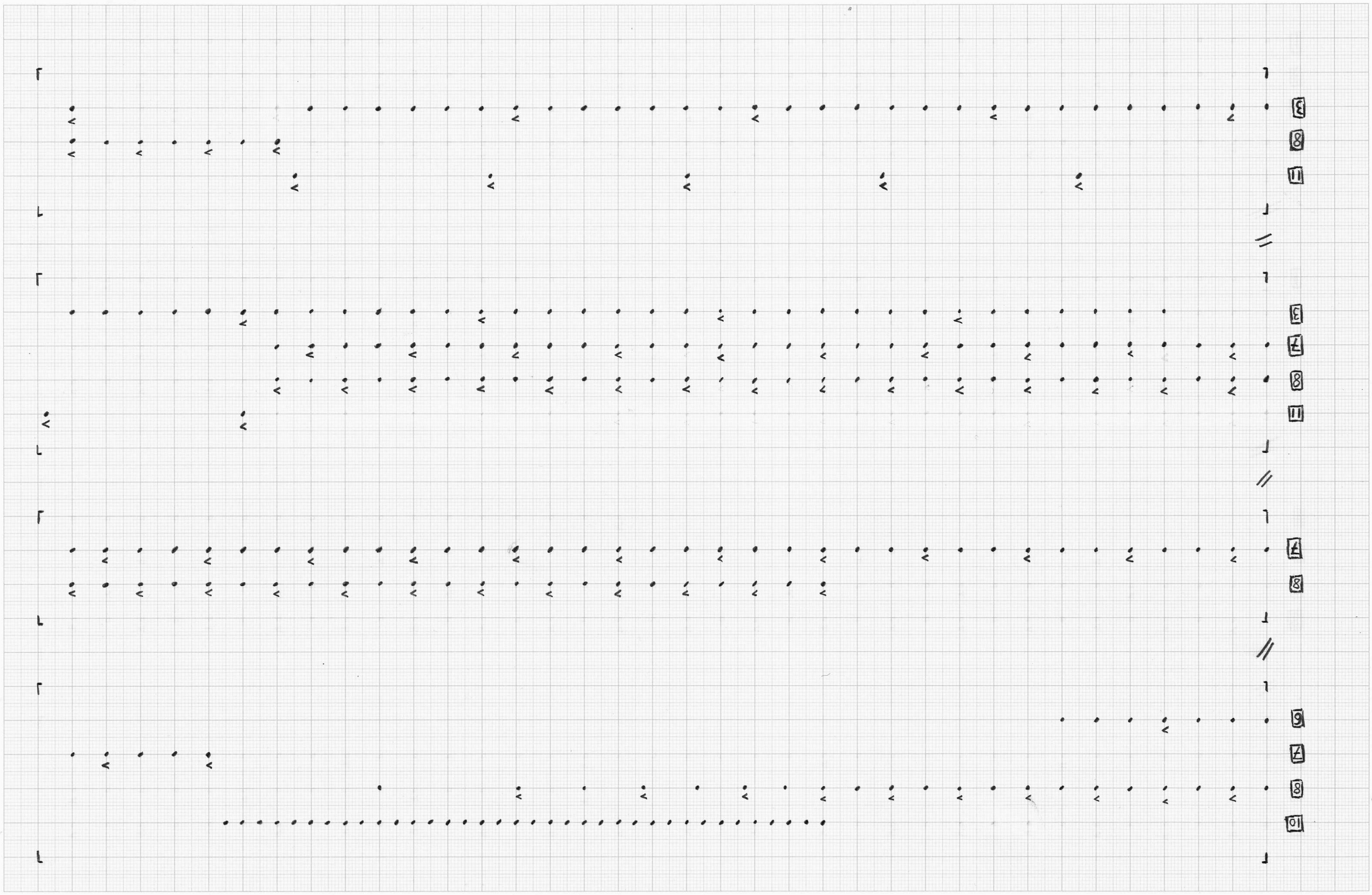

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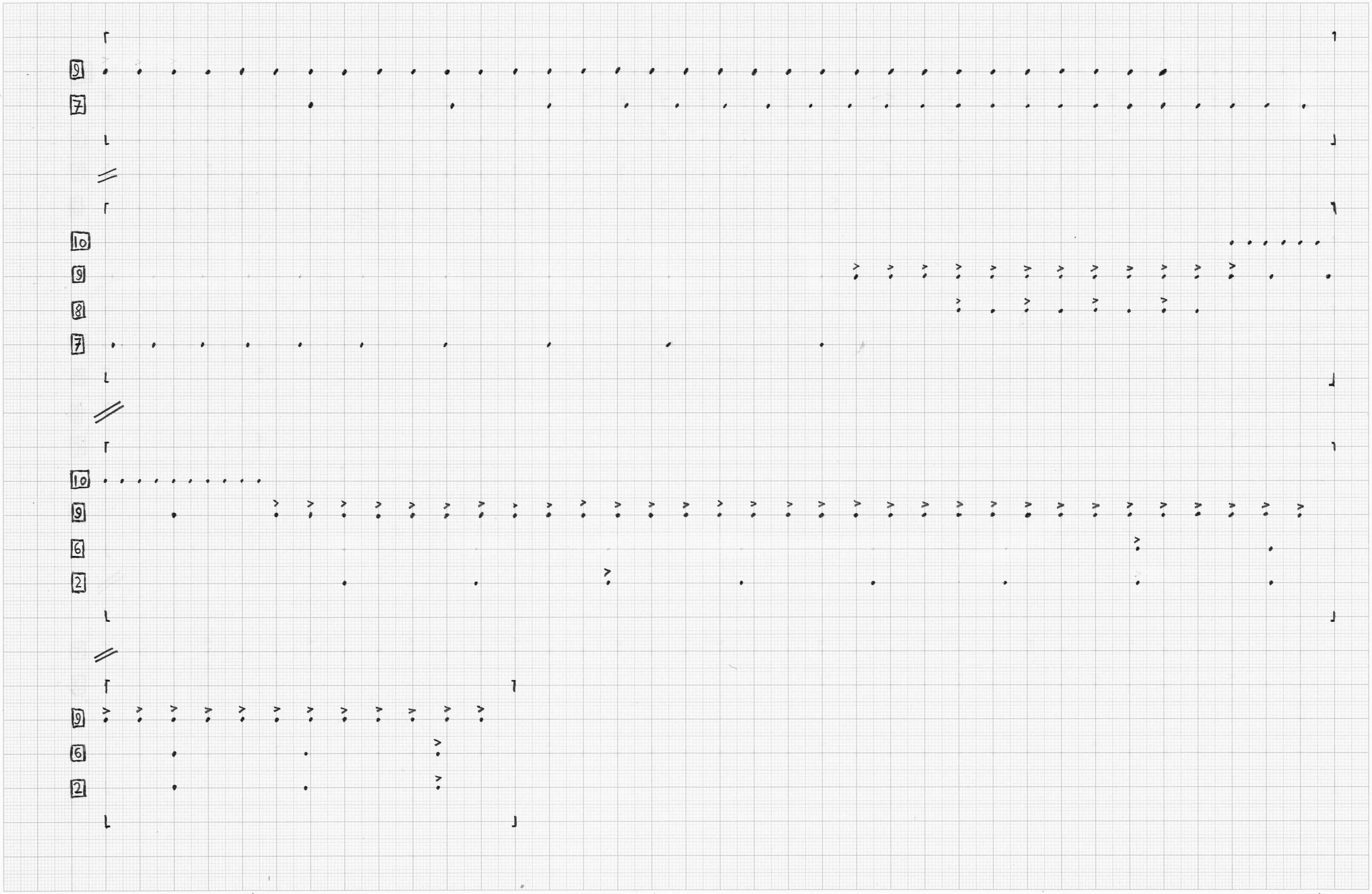

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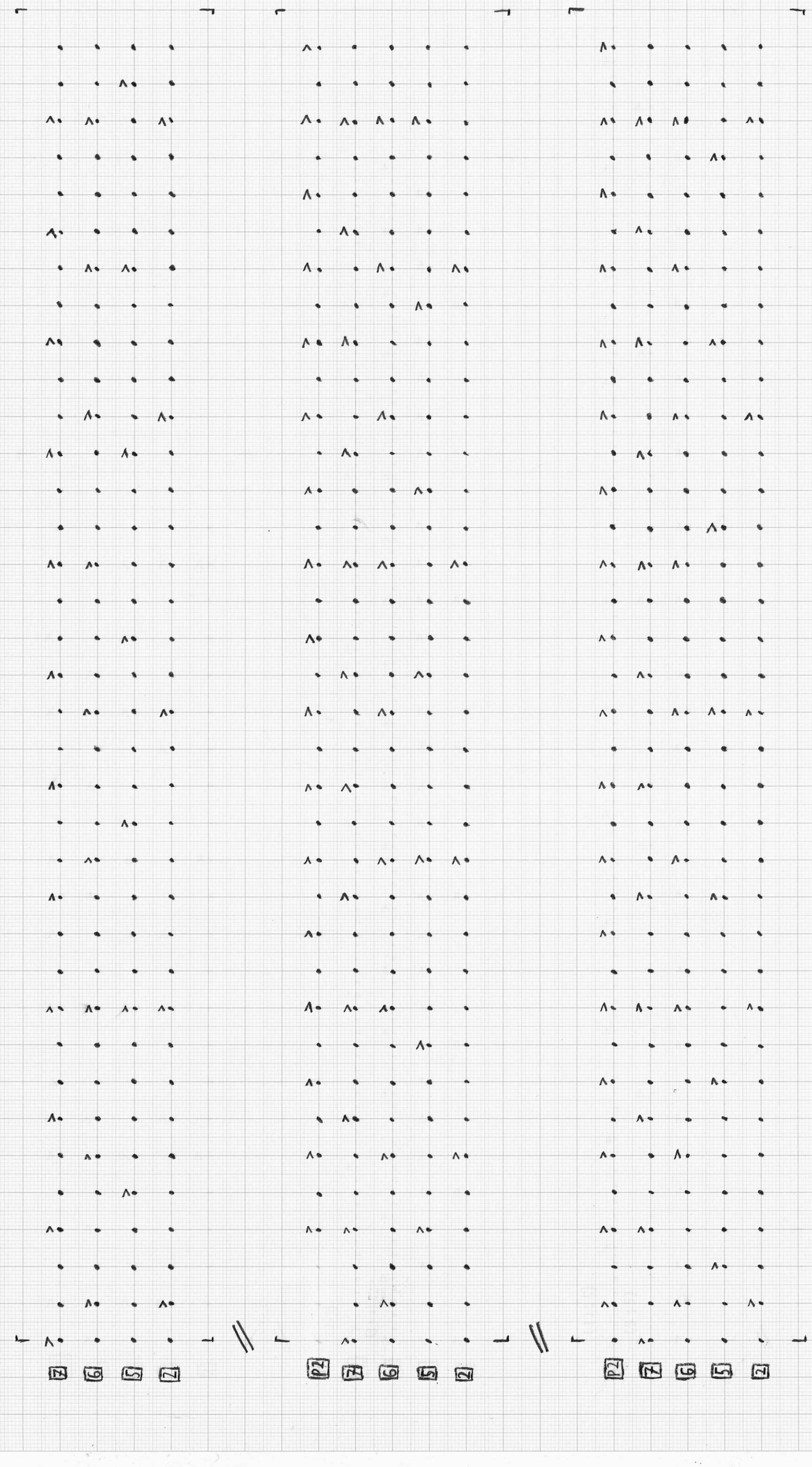
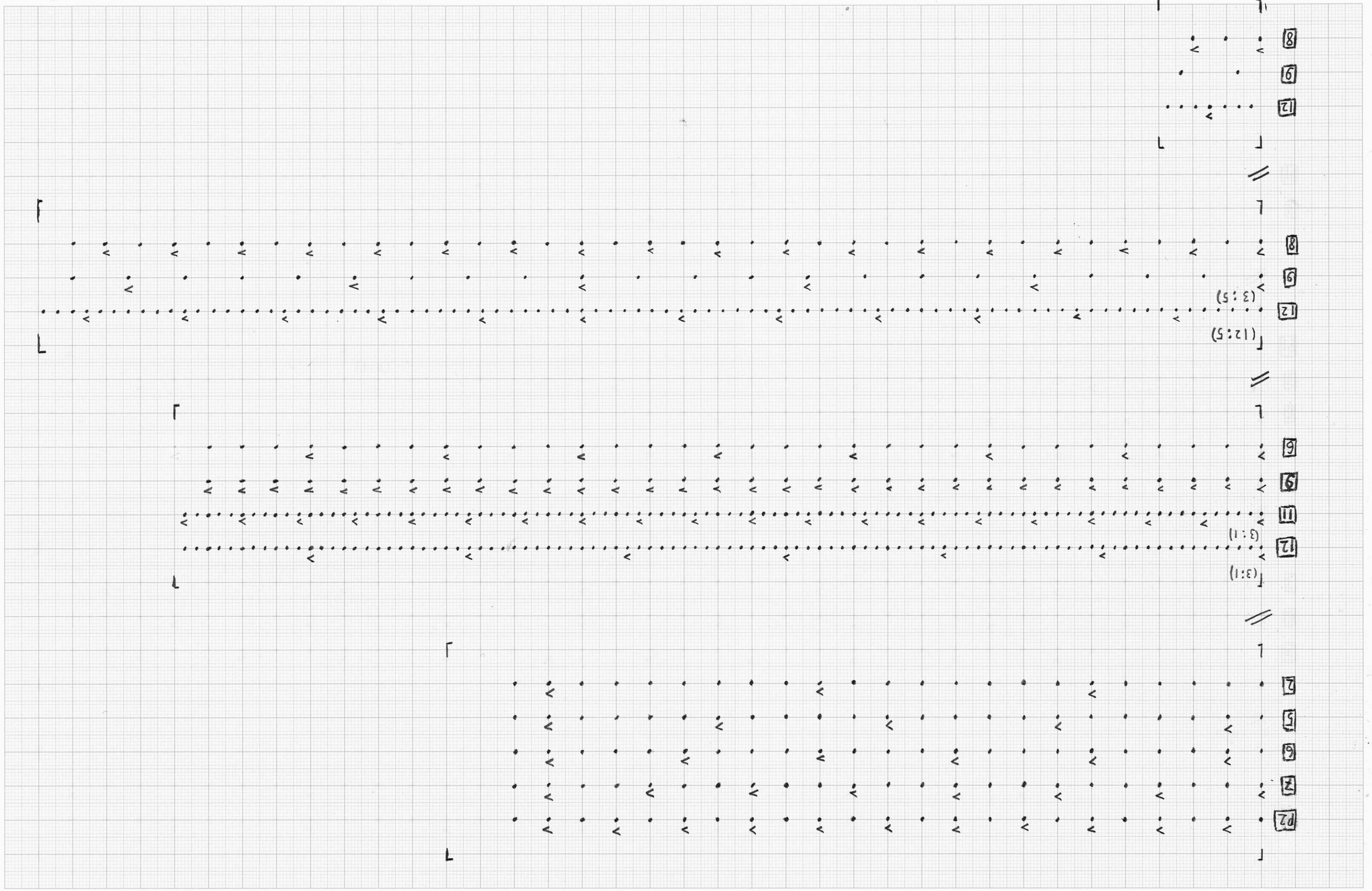
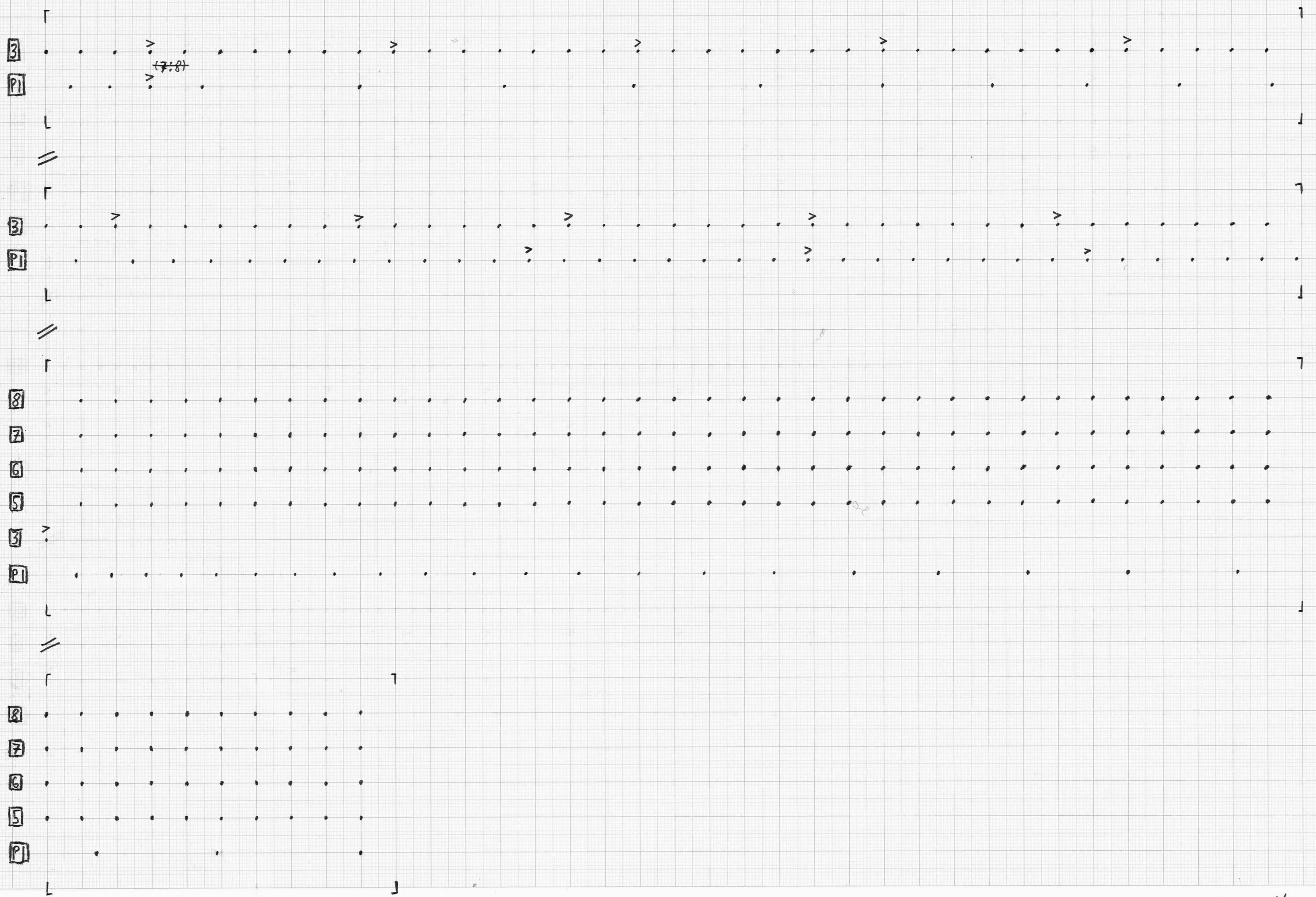

2
5
9
7
P2
2
5
6
7
P2
2
5
6
7


P2
2
6
5
2
(12:5)
12
9
8
(3:1)
12
11
9
6
2
(3:1)
12
9
8

Tukan



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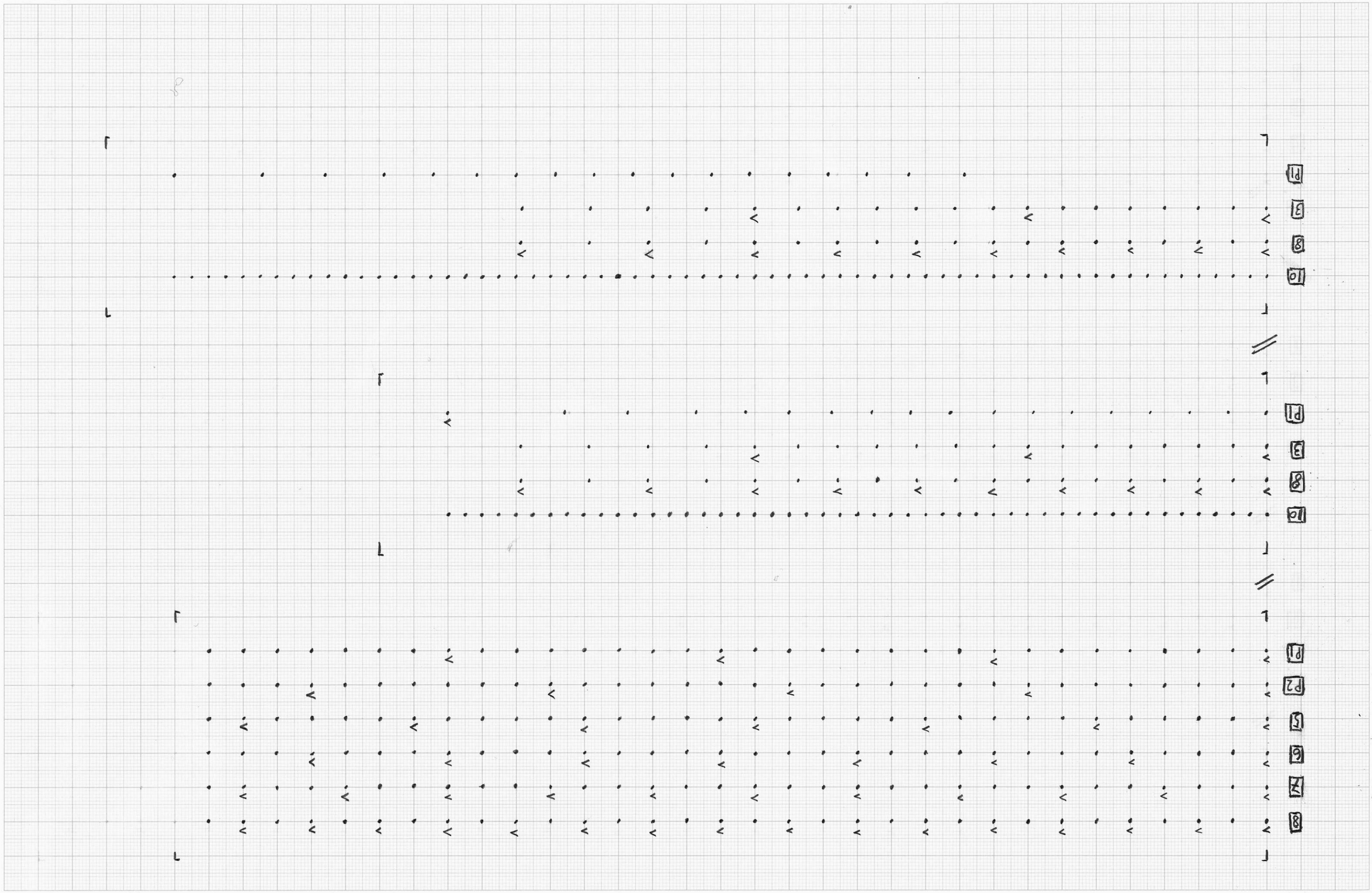

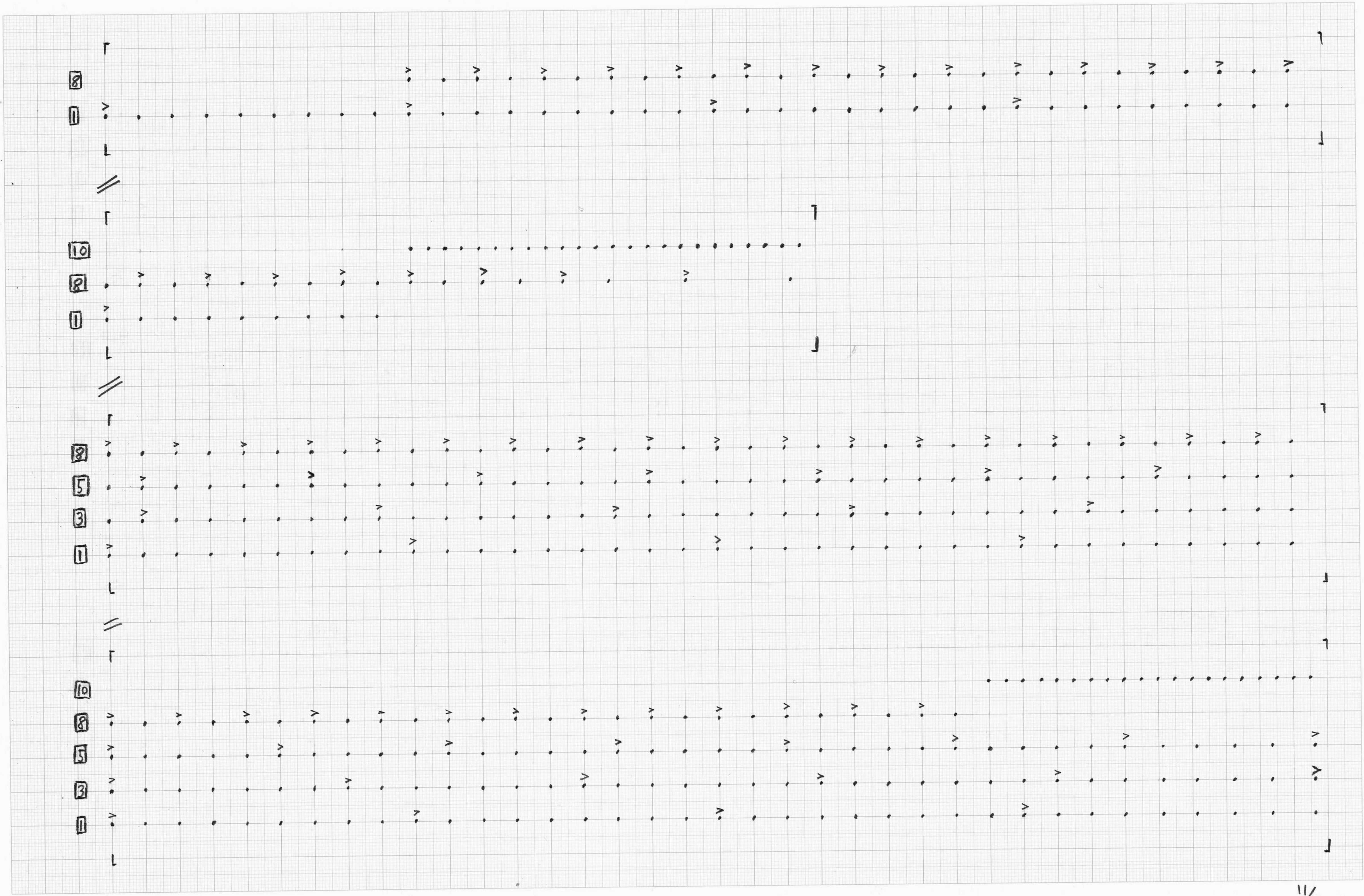

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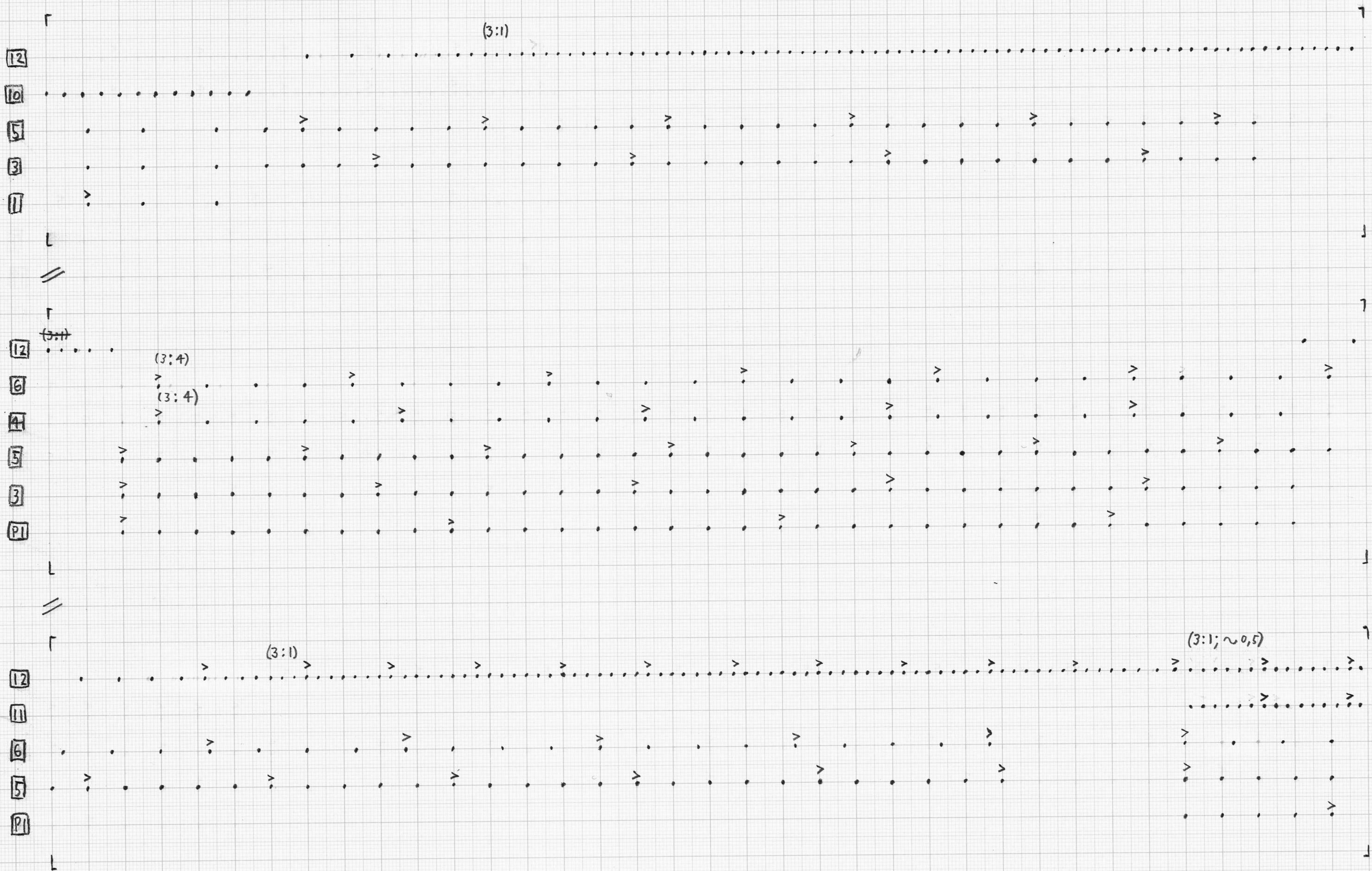

(3:1)
12
10
5
3
1
(3:1)
12
(3:4)
6
(3:4)
4
5
3
P1
(3:1)
(3:1; ~0,5)
12
11
6
5
P1

Tukan

(9:4)

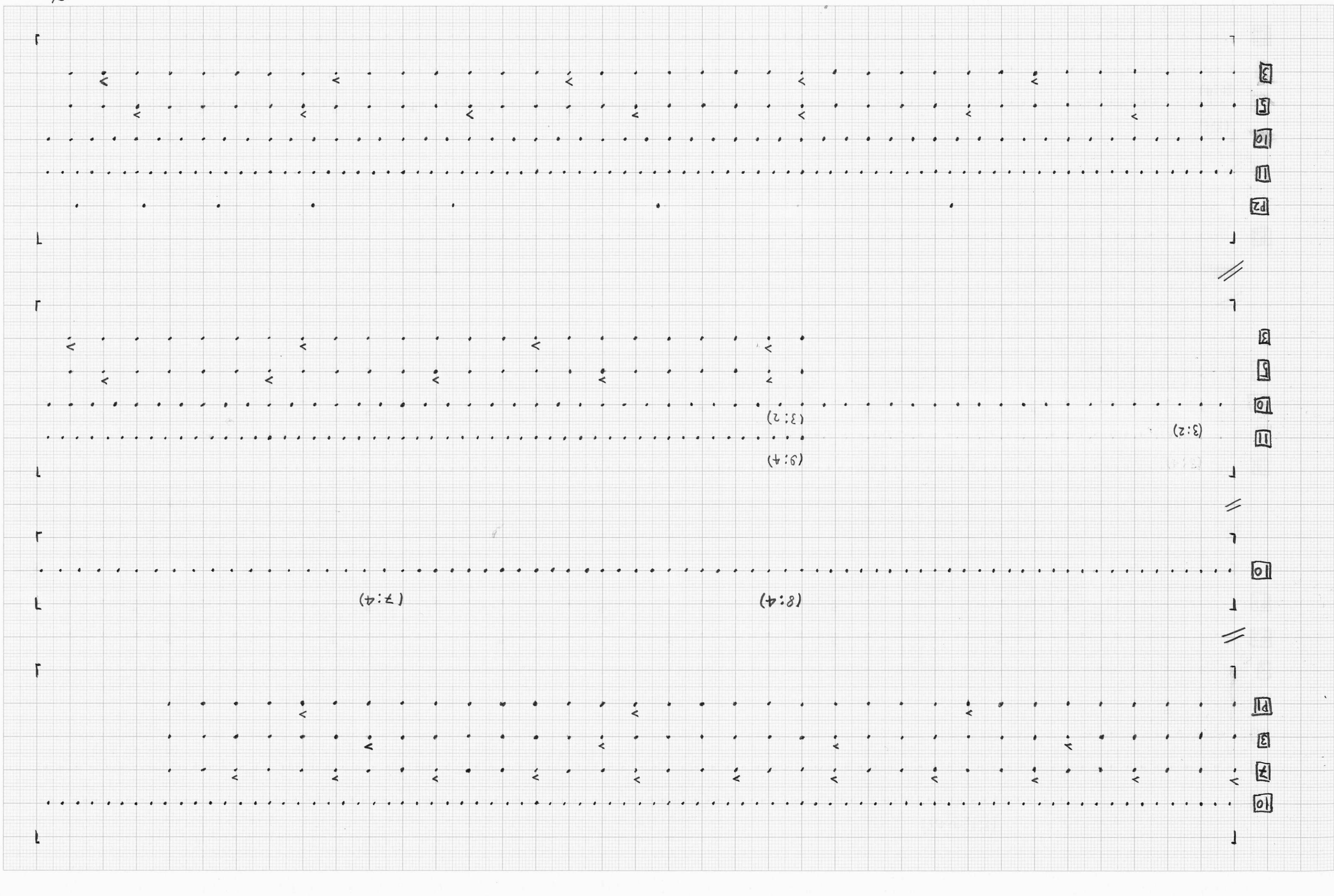
Tukan

(9:4)

(2:1)

(9:4)

Tukan



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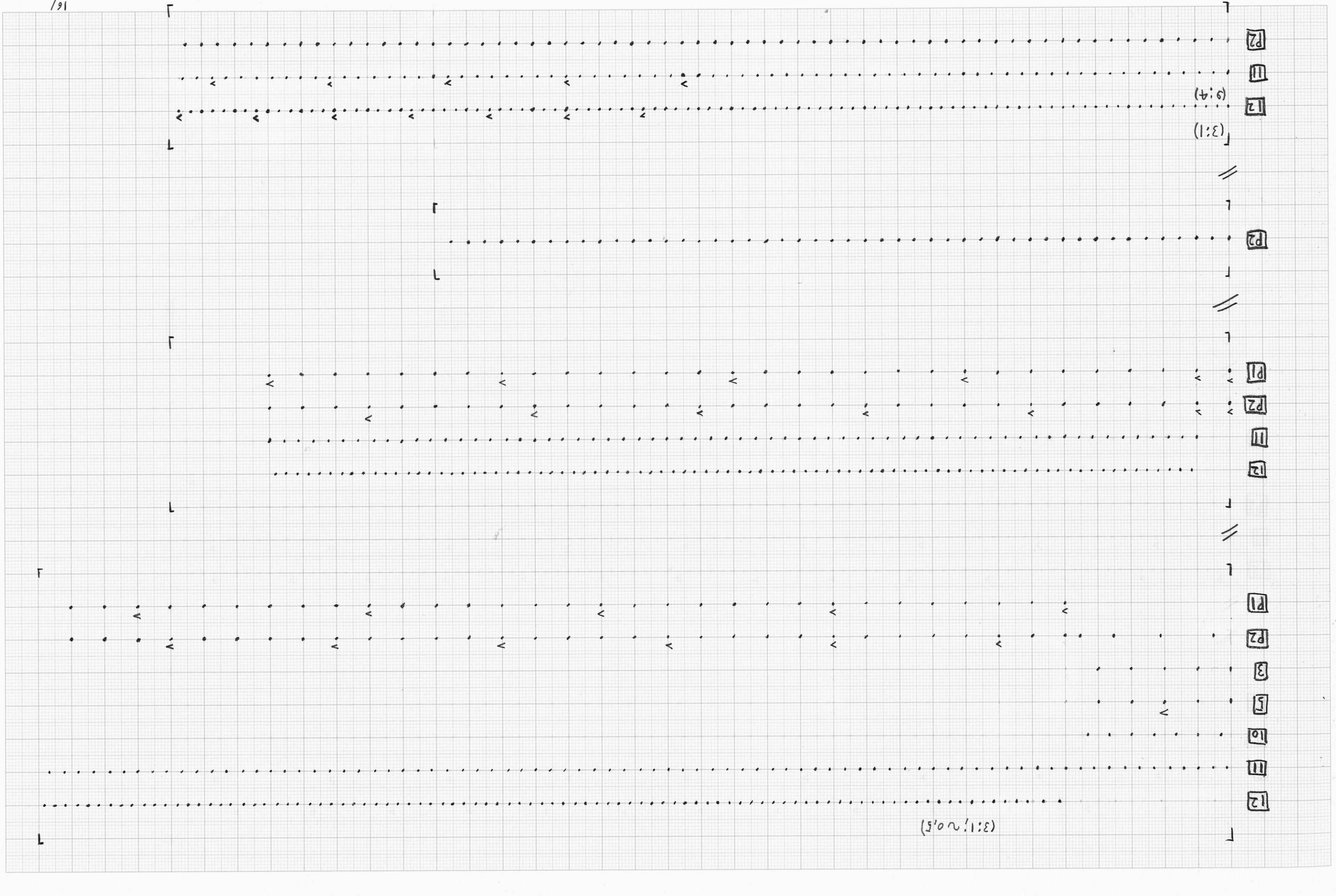
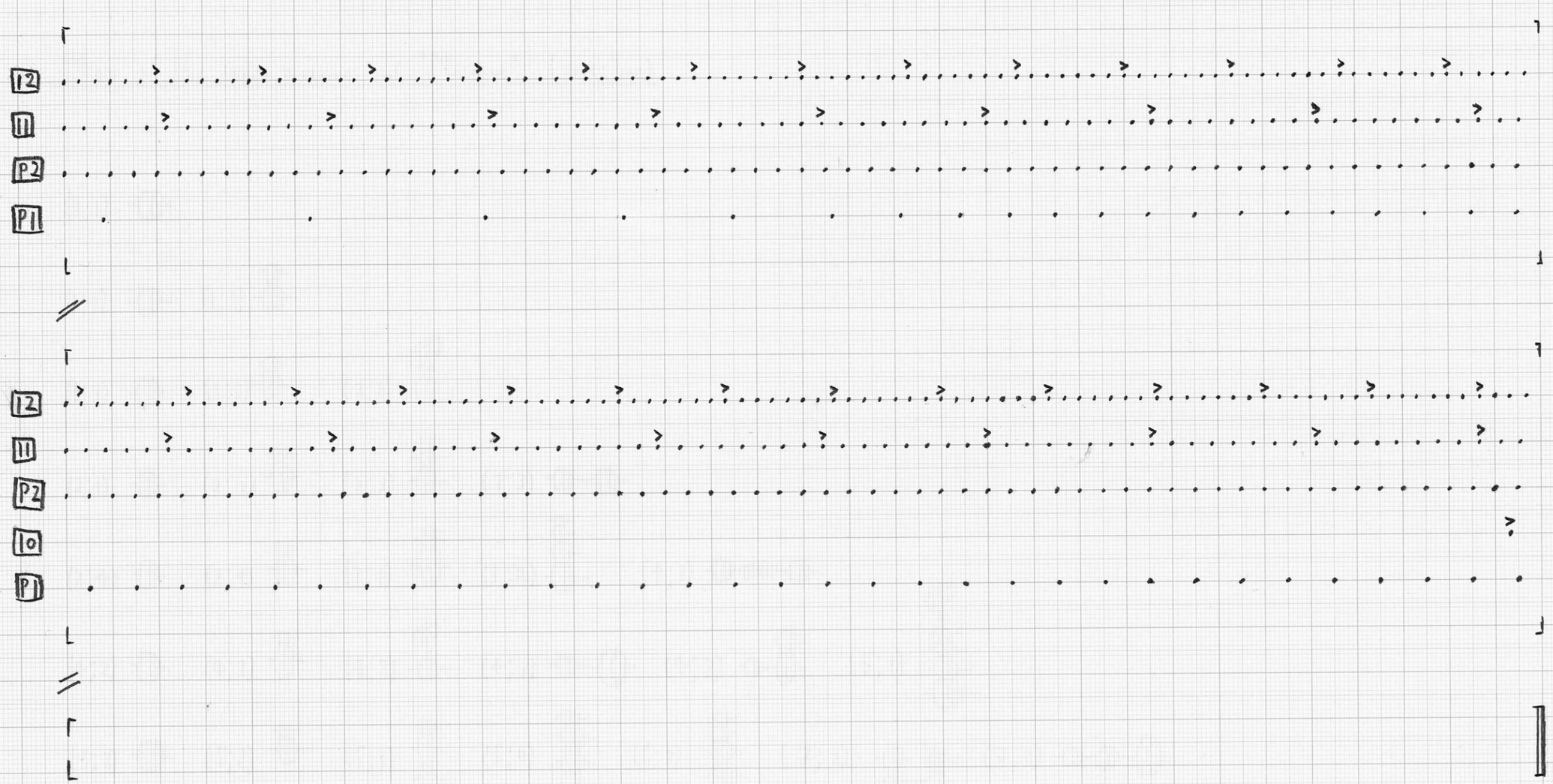




Duration: 18'30"

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

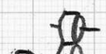
(1;1)

(1;1) (1;1)

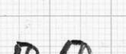
(1;3) (1;3) (2;1)

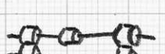
(2;1) (2;2) (2;3) (2;3)

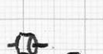
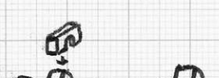
(2;4) (2;4) (3;1) (3;2) (4;1)

(4;2) (4;2) (4;2) (4;3) (4;3)  (5;1)

(5;2) (5;2) (5;3) (5;4) (6;2) (7;2) (7;3)

(8;1) (8;1) (8;2) (8;3)  (9;1) (10;1) (10;2) (10;3)

(11;1) (11;1) (11;2) (11;3) (11;4) (12;1) (12;2) (12;3) (12;3) 

(13;1) (13;1) (13;1) (13;2) (13;3)  (14;1) (14;2) (15;3) (15;4) (16;3) 

Tukan

Performance notes

"Maskine" is for 14 pieces of pitched metal, 12 pieces mounted for mallet use (1 having the lowest pitch and 12 the highest) and two pieces, mounted for pedal use (P1 having the lowest pitch and P2 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 ⟝⟞ 1 cm representing 60/108 seconds or put in another way ⟝⟞ = 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 ~ marks the phase of these rhytms. When practising polyrhythms it is of advice to find the common denominator of the combination of polyrhytms in focus (on page 16, line 4, that would be 1/18 of a cm).

Toke Brorson Odin 2012

October 8 2012

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