

# SEA MUSIC

		Bar																															
Player		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
1		■		■		■	■		■		■					■		■		■		■		■		■		■		■		■	
2		■		■		■		■	■		■		■		■			■		■	■		■	■				■	■				■
3		■		■		■		■		■	■		■	■		■		■		■	■		■		■		■		■		■	■	
4		■	■			■		■		■	■		■	■		■		■	■			■	■	■				■		■			■
5		■	■			■		■		■		■		■		■	■		■			■	■	■					■	■		■	
6		■	■		■			■		■		■				■		■		■		■		■		■		■		■		■	

□ = Organ Pipe 1   ■ = Organ Pipe 2

For six players of mouthblown organ pipes.

Each bar is to be held as long as possible collectively, so only as long as the player who can hold it the shortest. Take good time to inhale between each bar. Each bar should present itself as an exhalation, but a slow one. This also governs the dynamics of the piece. The player with the shortest breath—thus ending the bar—is responsible for showing this to the other players by making a circular movement, the completion of which represents the end of the bar.

Each player holds two organ pipes. The whole set of organ pipes (all 12) should be chosen with respect to sonic units as well as sonic complexity within the ensemble. The two pipes of each player has to sound very different to one another and 'organ pipe 1' should have a lower pitch than 'organ pipe 2'.

The 32 bars are played twice, once without amplification, once with megaphone amplification for each player—not too loud, but with the sound of amplification.

Toke Branson Odin, 2012