

Keril Makan
1998

2

for violin and percussion

ED30057

Full Score

PREVIEW

Low Resolution

www.schott-music.com



Preface

2 explores extremes of rhythmic and visceral intensity without reference to the expected contours of tension and release often central to musical narrative. Traditional form and pitch concerns are subordinated to driving repetition and oddly juxtaposed discontinuities which are two of the basic elements of the music. What I was trying to achieve was a sense of flow, a sort of inexorable musical stream in which musical ideas are explored and discarded away, never to return.

—Cecil Makan
2011

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Vorwort

2 untersucht Gegensätze von rhythmischen und emotionalen Intensität ohne Bezug auf ein erwarteten Kreisläufe von Spannung und Entspannung, die so häufig die Handlungen des musikalischen Erzählung sind. Herkömmliche Fragen von Form und Tonhöhe sind relativ unwichtig im Vergleich zu unaufhörlicher Wiederholung und wiederholten, unerwarteten Unterbrechungen; diese sind zwei Hauptbestandteile der Aufführung. Ich habe ich versucht, einen unaufhaltsamen musikalischen Fluss zu schaffen, die musikalische Ideen zuerst untersucht und dann weggeschwemmt, so, nicht zu sehr, um sie zu halten.

Kennell Malcolm
2011

Übersetzt von Celia Barry

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Foreword

I met Keeril Makan in 1998 when he joined the Aspen Masterclass in Composition which I was teaching with Bernard Rands. Right away two qualities stood out – an interesting wide ranging mind, and willingness to go to extremes. He was at that time working on 2 for violin and percussion, a piece which explores its basic premise to the limit, willfully. This approach has served Keeril well as he continues, with his music, to explore each premise to its conclusion. His music, so articulately presented, in clear, direct, consistent and realization duly rewards performers who elect to play him.

John Harbinson
2011

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Einleitung

Ich habe Keeril Makan im Jahr 1998 kennengelernt, als er den Aspen Meisterkurs für Komposition (unterrichtet von mir und Bernard Rands) belegt hat – damals war das Stück *2 für Geige und Schlagzeug* noch in Arbeit. Zwei Charaktereigenschaften fiel mir sofort auf: Keeril hat ungewöhnliche Interessen und die Bereitschaft, alles zum Äußersten zu treiben. In jedem Stück werden die Grundideen beharrlich und absichtlich untersucht, bis sie zum Ende zu führen. Seine deutlich präsentierte Musik, die einen klaren Hörweg zur Aufführung hat, belohnt die Künstler, die auf Keerils mutige musikalische Reise mitkommen.

John Harbison
2011

übersetzt von Celia Barry

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Instrumentation

Violin

Percussion:

Glockenspiel (sounds 15th)

Vibraphone (with motor)

Chimes

Thunder Sheet

Duration: ca.18 minutes

Performance Notes

The chime part is written for a set with a range from C# to G. If higher pitches are not available then those pitches should be played on the vibraphone. The notes C# and D# in the chimes of the opening section always occur damped; they should be removed from the chimes and laid flat, separate from the rest of the chimes.

Only four glockenspiel bars are used in the piece: C, A, Bb, and C. These bars can be removed from the glockenspiel and mounted on small blocks, with felt used under the nodal points of the bars. These notes can then be struck on top of the vibraphone during the section that they are in use. All other bars should be removed from the vibraphone.

Although no specific choices are indicated in the score, it is assumed that different mallets will be used for different sections of the piece, depending upon the instruments used and the desired sound.

reverb is recorded on the instruments to be amplified, with a very slight amount of reverb added to the vibraphone. The purpose is to fill out the sound of the instruments, and help balance the vibraphone. The sound should sound natural, and not excessively amplified.

I would like to thank David Shively for his assistance in preparing the percussion part.

2

for Violin and Percussion

Keeril Makan
(1995)Unrelenting, violent. Tempo giusto $\text{♩} = 138$

Violin 37x

Glockenspiel

Vibraphone motor on (slow)

Chimes

Thunder Sheet

Vln. 25x A

Ch.

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A musical score for three instruments: Violin (Vln.), Vibraphone (Vib.), and Cello (Ch.). The score consists of three staves of music, each with a treble clef and a key signature of one sharp. Measure 17 starts with Vln. playing eighth notes, followed by Vib. and Ch. with sustained notes. Measure 22 begins with a sustained note from Vib., followed by Vln. and Ch. Measure 27 starts with Vln. and Vib. playing eighth-note patterns, followed by Ch. with sustained notes.

17

Vln. Vib. Ch.

22

Vln. Vib. Ch.

27

Vln. Vib. Ch.