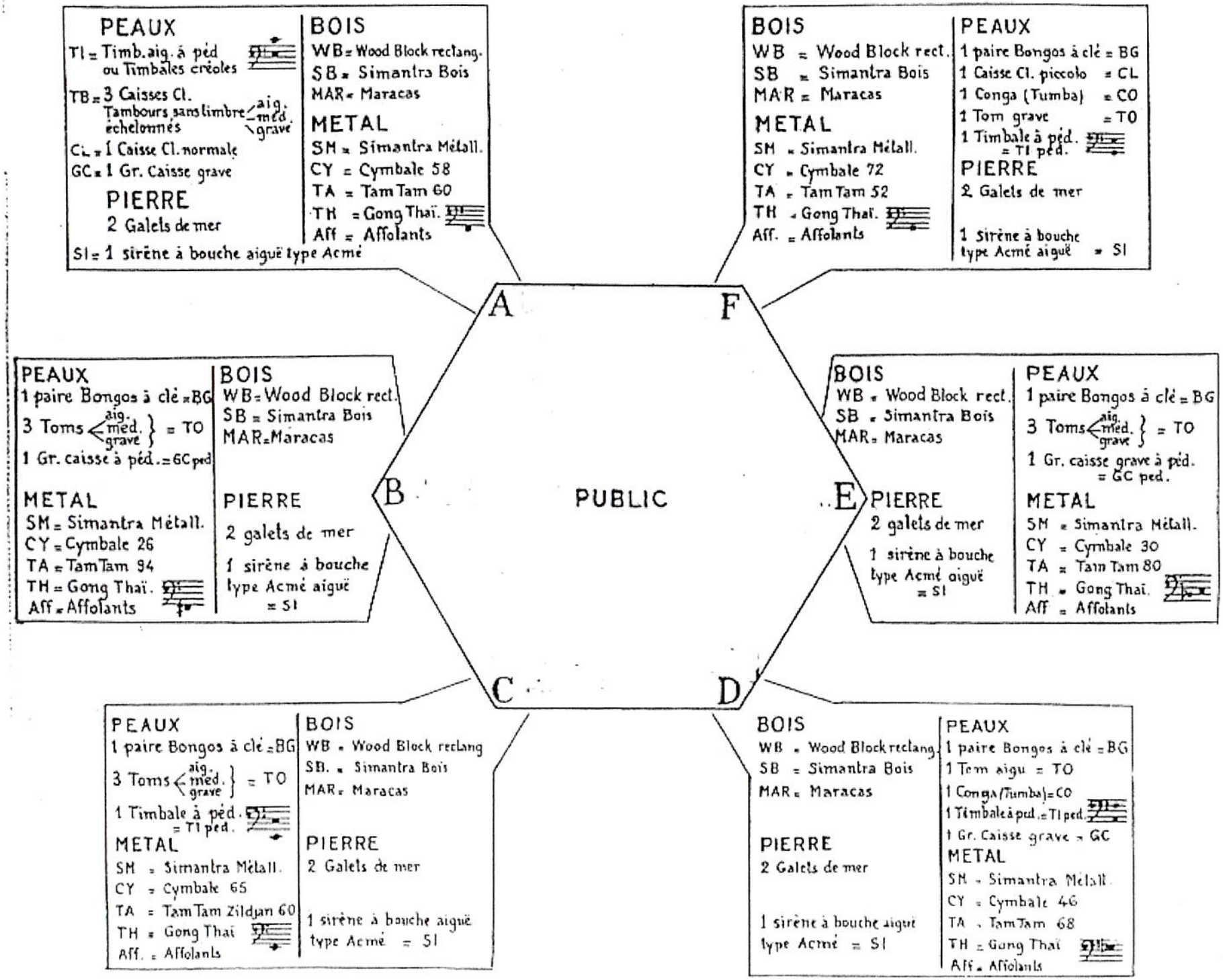
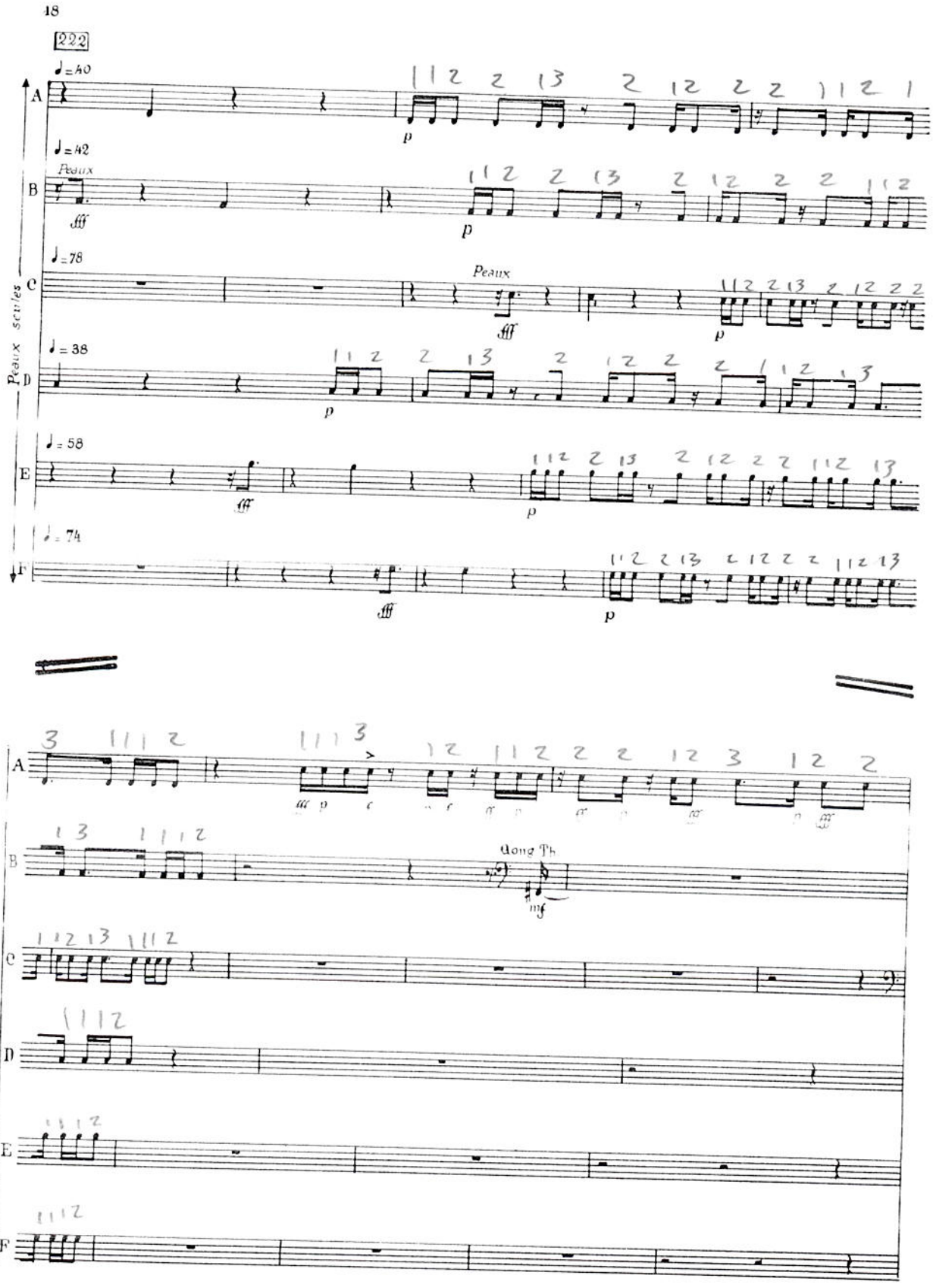
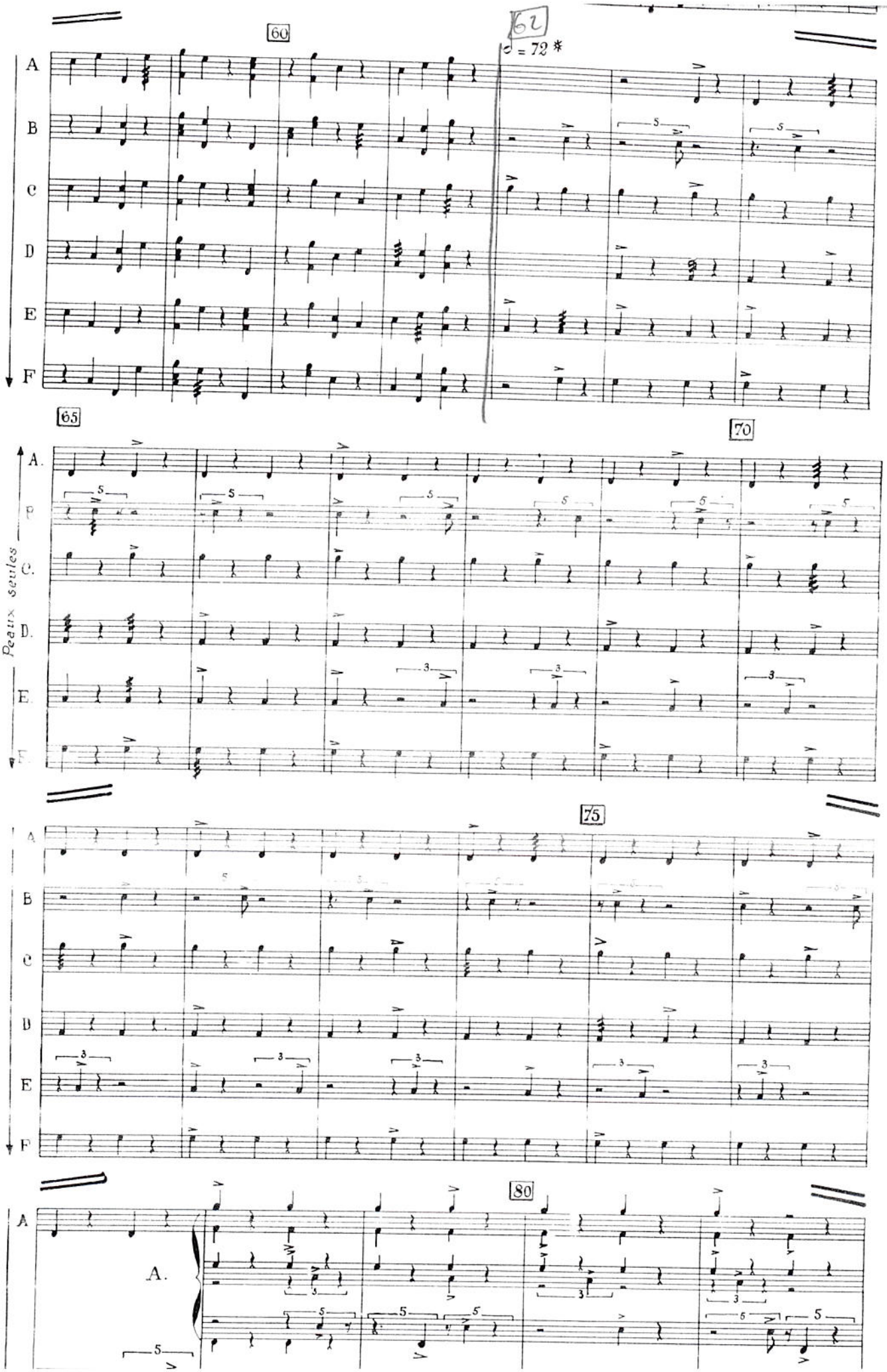
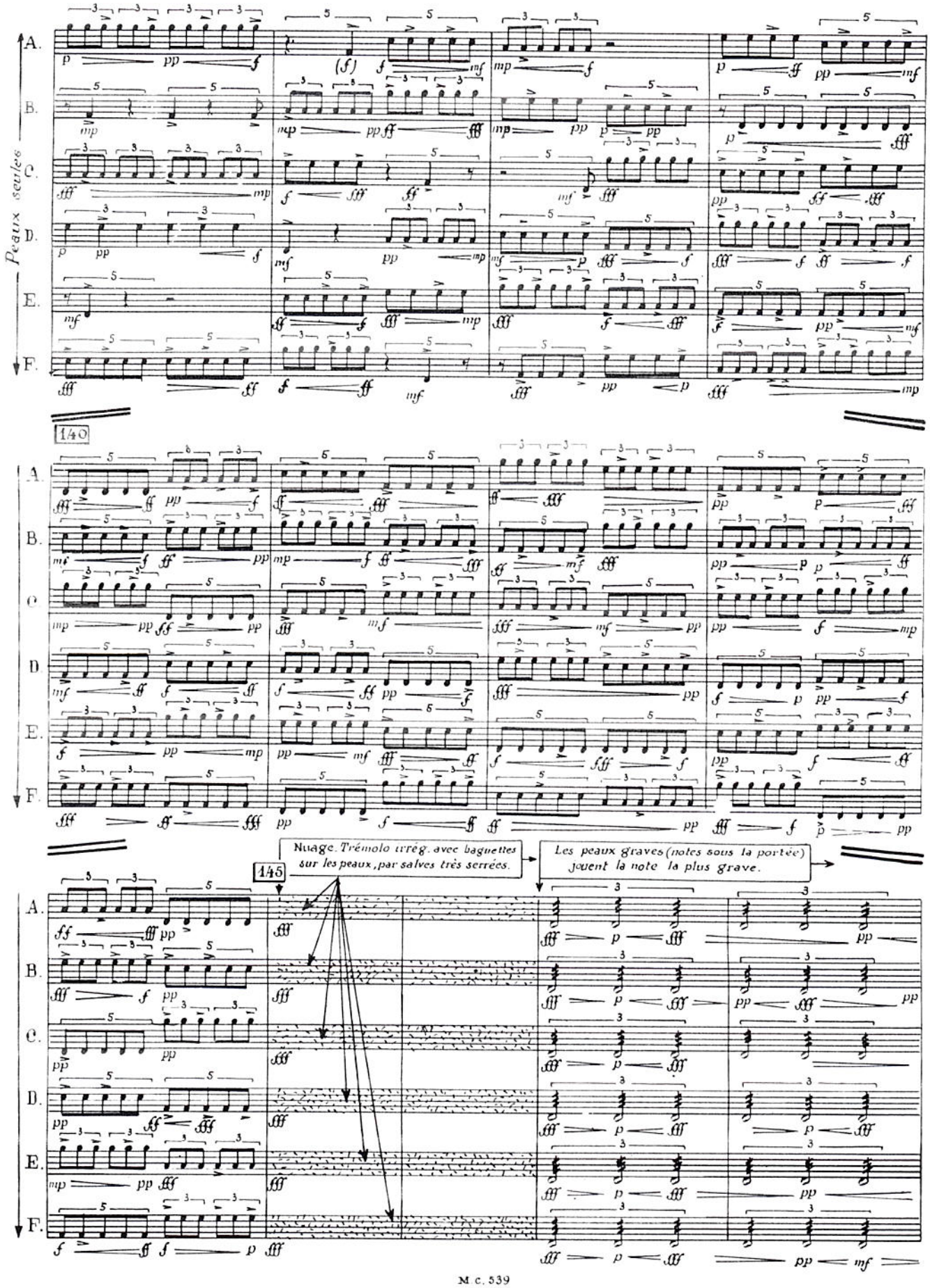

A
PEAUX
T1 = Timb. aig. à péd ou Timbales créoles
TB = 3 Caisses Cl. Tambours sans timbre échelonnés aig. méd. grave
Cl = 1 Caisse Cl. normale
GC = 1 Gr. Caisse grave
PIERRE
2 Galets de mer
BOIS
WB = Wood Block reclang.
SB = Simantra Bois
MAR = Maracas
METAL
SM = Simantra Métall.
CY = Cymbale 58
TA = Tam Tam 60
TH = Gong Thaï.
Aff = Affolants
S1 = 1 sirène à bouche aiguë type Acmé
F
BOIS
WB = Wood Block rect.
SB = Simantra Bois
MAR = Maracas
METAL
SM = Simantra Métall.
CY = Cymbale 72
TA = Tam Tam 52
TH = Gong Thaï.
Aff. = Affolants
PEAUX
1 paire Bongos à clé = BG
1 Caisse Cl. piccolo = CL
1 Conga (Tumba) = CO
1 Tom grave = TO
1 Timbale à péd. = T1 péd.
PIERRE
2 Galets de mer
1 Sirène à bouche type Acmé aiguë = S1
B
PEAUX
1 paire Bongos à clé = BG
3 Toms aig. méd. grave = TO
1 Gr. caisse à péd. = GC péd
METAL
SM = Simantra Métall.
CY = Cymbale 26
TA = Tam Tam 94
TH = Gong Thaï.
Aff = Affolants
BOIS
WB = Wood Block rect.
SB = Simantra Bois
MAR = Maracas
PIERRE
2 galets de mer
1 sirène à bouche type Acmé aiguë = S1
PUBLIC
E
BOIS
WB = Wood Block rect.
SB = Simantra Bois
MAR = Maracas
PIERRE
2 galets de mer
1 sirène à bouche type Acmé aiguë = S1
PEAUX
1 paire Bongos à clé = BG
3 Toms aig. méd. grave = TO
1 Gr. caisse grave à péd. = GC ped.
METAL
SM = Simantra Métall.
CY = Cymbale 30
TA = Tam Tam 80
TH = Gong Thaï.
Aff = Affolants
C
PEAUX
1 paire Bongos à clé = BG
3 Toms aig. méd. grave = TO
1 Timbale à péd. = T1 péd.
METAL
SM = Simantra Métall.
CY = Cymbale 65
TA = Tam Tam Zildjan 60
TH = Gong Thaï
Aff. = Affolants
BOIS
WB = Wood Block reclang
SB. = Simantra Bois
MAR = Maracas
PIERRE
2 Galets de mer
1 sirène à bouche aiguë type Acmé = S1
D
BOIS
WB = Wood Block reclang.
SB = Simantra Bois
MAR = Maracas
PIERRE
2 Galets de mer
1 sirène à bouche aiguë type Acmé = S1
PEAUX
1 paire Bongos à clé = BG
1 Tom aigu = TO
1 Conga (Tumba) = CO
1 Timbale à péd. = T1 péd.
1 Gr. Caisse grave = GC
METAL
SM = Simantra Métall.
CY = Cymbale 46
TA = Tam Tam 68
TH = Gong Thaï
Aff = Affolants

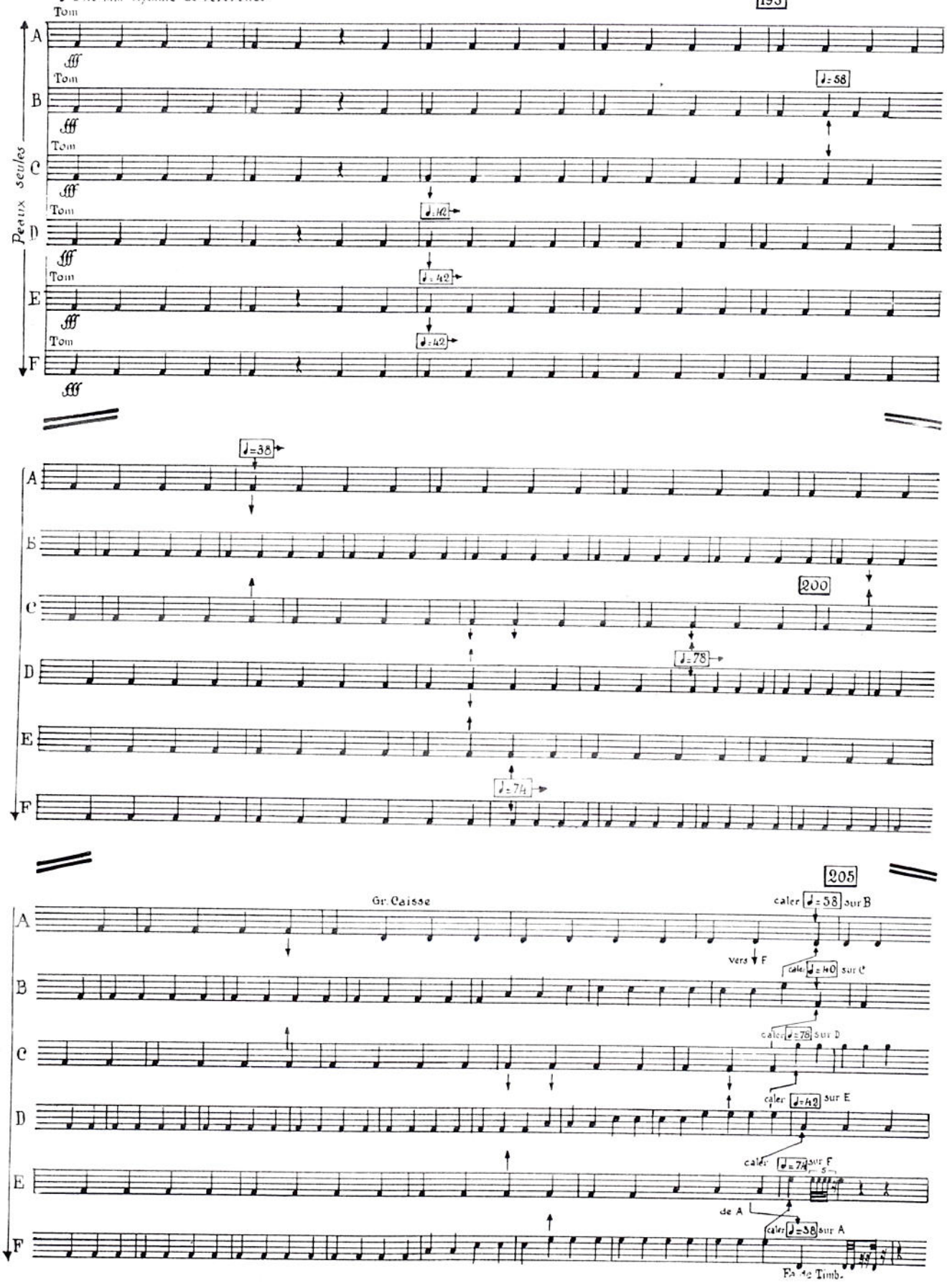
Sieve I: 1–1–2–2–1–3–2–1–2–2–2–1–1–2–1–3–1–1–1–2
Sieve II: 1–1–1–3–1–2–1–1–2–2–2–1–2–3–1–2–2–1–1–2.




60
62
= 72 *
A
B
C
D
E
F
65
70
A.
B.
C.
D.
E.
F.
Peaux seules
75
80
A.


Peaux seules
A.
B.
C.
D.
E.
F.
140
145
Nuage. Trémolo irrég. avec baguettes sur les peaux, par salves très serrées.
Les peaux graves (notes sous la portée) jouent la note la plus grave.

Les 6 métronomes doivent être absolument synchronisés (ou bien dispositif électronique)
1 baguette molle pour favoriser les graves et 1 baguette dure pour les peaux aigues
♩ = 40 MM Rythme de référence

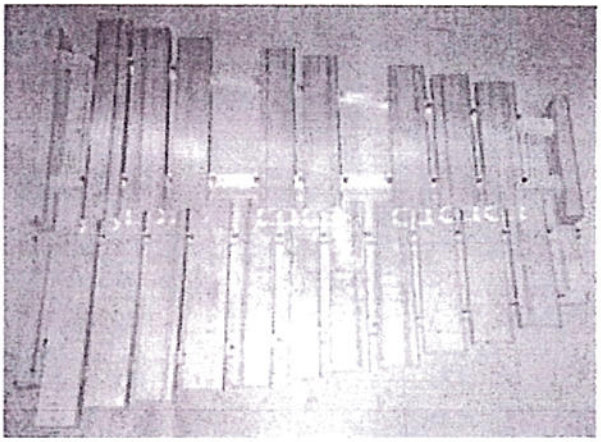


Set of Sixxen

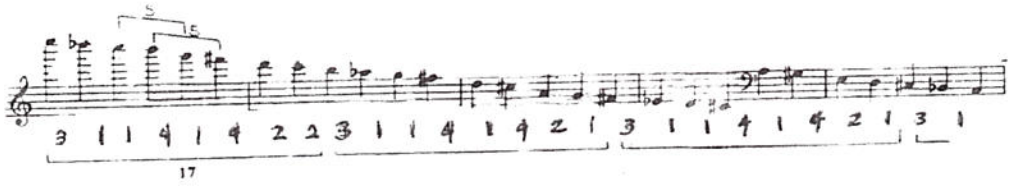
- Should be made of metal
- Consist of 19 different tones
- Should form a pitch collection that is neither purely chromatic nor purely diatonic
- The pitch collection will be somewhat arbitrary depending on the availability of the material used

The relationships between the sixxen are governed by these rules:

- Adjacent pairs of sixxen (i.e., player A and B, B and C, etc.) should not have any notes that are in perfect unison
- Any given pitch will be roughly the same on all six of the instruments
- The differences between any equivalent pitches on all six instruments should not be greater than ±3/4 of a tone (tone = half-step = 100 cents)



- The pitches are notated chromatically from F4 to B5 (middle C = C4), but will not correspond to this range in their sounding pitches



Jonchaies: Pitch sieve

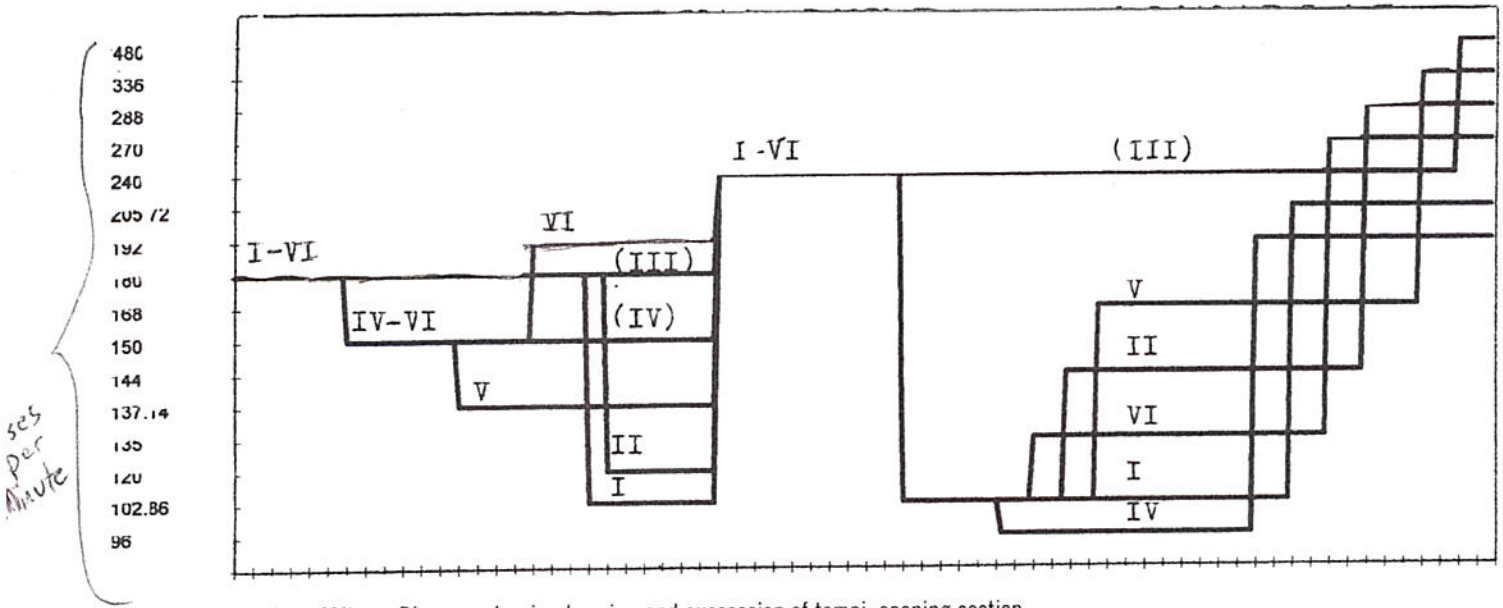


Figure 21. *Pléïades*—Métaux: Diagram showing layering and succession of tempi, opening section.