

***Gamelan Works Vol. 3***  
***Pieces in a Single Tuning***

**Barbara Benary**



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**Vol 3.**

**Pieces in a Single Tuning**

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## PIECES IN A SINGLE TUNING

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## PIECES IN A SINGLE TUNING

### Introduction

This volume consists of a number of short pieces written for theatrical purposes, plus several longer concert pieces. The first six pieces were all originally written in pelog, but translate to slendro with no harm done. Slendro notations or instructions are included.

"Gong Fanfare" first appeared as the introductory number to a dance-theatre piece entitled "Night Shadow" presented by Islene Pinder's Balinese-American Dance Theatre in New York City. Solo instruments are the four big gongs (Javanese kempul range) pitched at pelog 1, 3, 5 and 6 (roughly D, F, A, Bb). Balungan instruments trickle in at the tail end of the fanfare.

"Here Come the Elephants" is another piece inspired by particular instruments. Gamelan Son of Lion's set of kenong fall at a lower range than most kenong, extending down to low 6 and 7. The sequence of tones produced by the four '56 Oldsmobile hubcaps 6, 7, 1 and 2 provided ceremonial music for the appearance of a procession of elephants in a 1979 English wayang kulit version of the Ramayana at Livingston College, New Jersey.

"Bungkuk" is the name of a Balinese mythological dwarf, and the piece was written to accompany the short solo dance by this masked character in another Balinese-American Dance Theatre presentation. Later I also rewrote it as a four-tone slendro piece for performance on gamelan angklung instruments.

"The Moon Gang Goes East" is the fourth piece of theatrical origin. I have used it as a standard in numerous wayang and dance productions over the years. The origin of the title dates to the time of my first gamelan group at Livingston College. My enthusiastic undergraduates were fond of the traditional Javanese ceremonial piece "Monggang" but rather insisted on familiarizing it into "Moon Gang." One summer I took the pelog instruments on a car trip to the children's camp Buck's Rock to do a workshop (driving in a generally eastward direction). Needing a short but interesting piece to teach there, I composed this as a spin-off from the traditional Monggang. The two can be played contiguously.

The remaining six pieces in this collection are all process structured (as is the Gong Fanfare). "Tock" is a four-note study for two players with four angklung rattles (originally slendro 1,2,3,5 but other pitch combinations will also work). There are two processes: one, the systematic filling in of the repeated line in pitch by pitch sequence - and two, the repetition of the former process for each of the four inversions of the melody.

"Cantor's Row" requires a five note scale, originally written as pelog. The melody is a linear reading of the mathematical sequence called Cantor's Row, performed straight, retrograde, inversion and retrograde inversion. These four phrases form a "balungan" which is subject to slowing and doubling, punctuated by irregularly spaced colotomic accents. The piece was inspired by an earlier unpublished percussion work by mathematician Mark Sibley.

"Convergence" is one of my earliest gamelan pieces, adapted from a set of structured improvisations composed at Cummington Community in 1970. It is a three-team game piece which can be performed innocently or competitively.

"In Scrolls of Leaves" is a strictly pelog piece, inspired by the short Chinese poem which is sung at the end. The permutation sequence of the phrases of the underlying bonang part is modeled on the way in which Vedic chant is taught in India. Over this strict sequence of freely composed phrases are laid improvisations by two obbligato instruments: clarinet and suling.

The two slendro pieces, "Eliahu" and "Plainsong," are both inspired by religious material. Both have a few improvisatory elements in them. "Eliahu" is an instrumental setting of a traditional Jewish song about the coming of Elijah. "Plainsong" uses the gamelan to evoke the sound of responsorial chant, and ends with a kenong fanfare section based on bell-ringing changes of the number three.

Barbara Benary  
Stony Point, NY  
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## GONG FANFARE

"Gong Fanfare" first appeared as the introductory number to a dance-theatre piece entitled "Night Shadow" presented by Islene Pinder's Balinese-American Dance Theatre in New York City.

Solo instruments are the four big knobbed gongs (Javanese gong suwuk through kempul range). At least two gong players are required since at one point all four are struck simultaneously. The piece can be performed on gongs alone, but it is preferable to add keyboard instruments to sections E and F, for instance, one or more each of peking, saron, demung, slentem.

The score is written with numbers 1 through 4. These designate the chosen pitches in order from lowest to highest. Choose any four pitches in your tuning - they should be spaced out over less than an octave. Suggested combinations:

Pelog 1 3 5 6    or    Slendro 2 5 6 1

The piece begins slowly and majestically, accelerating gradually from the end of section A to the point where the four gongs converge at D. The dynamic of the piece begins at a mf, builds to ff at D, then at E drops back, first in volume, then in tempo as well.

Balungan instruments enter quietly at E - more quietly than the gongs. Their sound gradually emerges as the gongs decrescendo. In the first few phrases of F, the higher octaves double each phrase. For example (though the pitch sequences would actually be changing through section F):

4 3 2 1	becomes	43 21 43 21	becomes	4321 4321 4321 4321
		4 3 2 1		4 3 2 1 4 3 2 1
				4 3 2 1



GONG FANFARE

A (read across)

```

1 2 3 4      1 2 4 3      1 4 2 3      4 1 2 3
4 1 3 2      4 3 1 2      3 4 1 2      3 4 2 1  (begin accel)
3 2 4 1      2 3 4 1      2 3 1 4      2 1 3 4      1 2 3 4

```

## B

$$\begin{array}{cccc} 1 & 1 & 1 & 1 \\ 2 & 3 & 4 & 2 & 4 & 3 & 4 & 2 & 3 & 4 & 3 & 2 \end{array}$$
$$\begin{array}{cccc} 3 & 3 & 2 & 2 \\ 4 & 4 & 4 & 4 \\ 1 & 2 & 1 & 3 \\ 2 & 1 & 3 & 1 \end{array}$$

$\begin{matrix} 3 & & 3 & & 1 & & 1 \\ 2 & 4 & 1 & 2 & 1 & 4 & 3 & 2 & 4 & 3 & 4 & 2 \end{matrix}$

## C

2	1	1	1
3	3	2	2
4 1	4 2	4 3	3 4

D

[illegible]

E (balungan join quietly)

4 3 2 1      4 3 2 1      4 3 2 1      4 3 2 1

F (read across)

4 3 2 1	4 3 1 2	4 1 3 2	1 4 3 2	1 4 2 3
1 2 4 3	2 1 4 3	2 1 3 4	2 3 1 4	3 2 1 4
		begin decel		
3 2 4 1	3 4 2 1	4 3 2 1		

## HERE COME THE ELEPHANTS

A simple processional/recessional for theatrical purposes, originally written for Gamelan Son of Lion's Livingston College version of the Ramayana with shadow puppets.

In the original version, we used Son of Lion's kenong section, which consists of '56 Buick hubcaps. The 6 and 7 are lower than the 1 and 2, so that the first phrase of the piece is an ascending sequence, the last a descending. This is preferable to octave jumping.

The piece can be adapted to any purpose, but this is how it was originally performed:

The first time through - kenong and gong only.  
Second time - add slentem on balungan and kempul.  
Third time - add peking (single notes) and bonang on balungan  
Fourth time - add all other balungan instruments. Bonang shifts to kenong line ( 6 7 1 2 in ascending order).

The ketuk has only one note per repeat. A few repeats should suffice. On agreed cue, players speak the second phrase that signals continuing on to the coda. Coda can be repeated ad lib with decrescendo to inaudibility.

Rhythmic notation is with end-beats.

# Here Come the Elephants - original pelog

buka: (gamelan calls in unison, slowly and ponderously)

spoken: "Here Come the Elephants!"

kenong: . . . . 6

gong: . . . . G

kenong:	7 1 2 6	7 1 2 6	7 1 2 6	7 1 2 6
balungan:	. 2 . 6	. 2 . 6	. 2 . 6	. 2 . 6
kempul:	. . . 6	. . . 6	. . . 6	. . . 6
ketuk/gong:	. . . .	. . . G	. . . .	. . . G

kenong:	2 1 6 1	. 7 1 6	2 1 6 1	6 7 1 2
balungan:	. 1 . 1	. 7 . 6	. 1 . 1	. 7 . 6
kempul:	. . . 1	. . . 6	. . . 1	. . . 6
gong:	. . . .	t . . G	. . . .	. . . G

spoken (final time only) "There go the elephants"

kenong:	. 2 2 2 1	2	1	7	6
balungan:	. 2 . 1	.	7	.	6
kempul:	. . . 1	.	.	.	6
gong:	t . . .	.	.	.	G

## CODA

kenong:	2 1 7 6	2 1 7 6	2 1 7 6	2 1 7 6
balungan:	. 2 . 6	. 2 . 6	. 2 . 6	. 2 . 6
kempul:	. . . 6	. . . 6	. . . 6	. . . 6
gong:	. . . .	. . . G	. . . .	. . . G

Here Come the Elephants - slendro  
(or alternate pelog)

buka: (gamelan calls in unison, slowly and ponderously)

spoken: "Here Come the Elephants!"

kenong: . . . . 2

gong . . . . G

kenong:	{	3 5 6 2	3 5 6 2	3 5 6 2	3 5 6 2
balungan:		. 6 . 2	. 6 . 2	. 6 . 2	. 6 . 2
kempul:		. . . 5	. . . 6	. . . 5	. . . 6
ketuk/gong:		. . . .	. . . G	. . . .	. . . G

kenong:	6 5 3 5	. 3 5 2	6 5 3 5	2 3 5 6
balungan:	. 5 . 5	. 3 . 2	. 5 . 5	. 3 . 2
kempul:	. . . 5	. . . 6	. . . 5	. . . 6
gong:	. . . .	t . . G	. . . .	. . . G

spoken (final time only) "There go the elephants"

kenong:	. 6 6 6 5	6	5	3	2	}
balungan:	. 6 . 5	.	3	.	2	
kempul:	. . . 5	.	.	.	2	
gong:	t . . .	.	.	.	G	

CODA

kenong:	5 6 3 2	6 5 3 2	6 5 3 2	6 5 3 2
balungan:	. 2 . 6	. 2 . 6	. 2 . 6	. 2 . 6
kempul:	. . . 6	. . . 6	. . . 6	. . . 6
gong:	. . . .	. . . G	. . . .	. . . G

## BUNGKUK

This piece was first composed to accompany a short solo dance in the longer dance drama "Night Shadow" by Islene Pinder's Bali-Java Dance Theatre in New York. Bungkuk is a magical dwarf, a character from Balinese mythology.

The pelog version is the original. It can be as simple as a trio or parts can be doubled as indicated for a larger group. Only one gong (suwuk 1 preferred) and one kempul (pitch 4 preferred) are needed, and the occasional ketuk. The slendro version is notated as for a Javanese instrumentation; the kempul should be pitch 5. This version was in fact intended for the four note Balinese gamelan angklung. For these instruments, read the "5" as the highest of the four pitches. The upper line is played by gangsa and kantil, the lower by jegogan. Gong becomes kempur; kempul becomes kempli; ketuk becomes tawa-tawa.

The rhythmic notation for both pelog and slendro versions is with downbeats. The "x" above a note means damp it while striking; the "X" over the beat following means damp the note at that point.

Use extreme dynamic contrast: abrupt changes from quiet to loud & back. The (A) and (B) sections may be repeated or alternated as desired. The length of the piece is variable; it can be very short.

The piece ends as a cliffhanger: on pitch 4 (or 5) with the kempul note. Don't resolve to 1 or repeat the gong.

# BUNGKUK - pelog

## buka

saron/peking	4444	4444	<sup>x</sup> .44.	4...
demung/slentem	.	.	.	4
kempul/gong	.	.	.	P

## (A)

sa/pe	<sup>x</sup> 1.1.	<sup>x</sup> 2.2.	<sup>x</sup> 3.3.	<sup>x</sup> 4.4.	<sup>x</sup> 5.34	<sup>x</sup> <sup>x</sup> .35.	4343	2432
de/sl	1	2	3	4	5	6	4	2
kp/gong	G	.	.	.	.	.	.	.
(no gong on repeat of line)								

sa/pe	1.76	5432	1234	.32.	<sup>x</sup> 1:1.	....	<sup>x</sup> .44.	4...
de/sl	1	6	4	2	1	2	3	4
kp/gong	.	.	.	.	.	.	.	P

## (B)

sa/pe	<sup>x</sup> 1.12	<sup>x</sup> .123	<sup>x</sup> .123	4321	<sup>x</sup> 5.53	<sup>x</sup> .532	<sup>x</sup> .532	1234
de/sl	1	2	3	4	.	3	2	1
kp/gong	.	.	.	.	.	.	.	.

sa/pe	5.35	2351	2352	.34.	<sup>x</sup> 5.35	2351	2354	.234
de/sl	3	2	3	4	3	2	3	5
kp/gong	.	.	.	.	.	.	.	.

sa/pe	5576	5432	1234	.32.	<sup>x</sup> 1.1.	....	<sup>x</sup> .44.	4...
de/sl	5	6	4	2	1	2	3	4
kp/gong	.	.	.	.	.	.	.	P

# BUNGKUK - slendro or angklung

## buka

saron/peking	5555	5555	.55. <sup>x</sup>	5...
demung/slentem	.	.	.	5
kempul/gong	.	.	.	P

## (A)

sa/pe	1.1. <sup>x</sup>	2.2. <sup>x</sup>	3.3. <sup>x</sup>	5.5. <sup>x</sup>	3.25 <sup>x</sup>	.23. <sup>x</sup>	2132	1532
de/sl	1	2	3	5	3	5	2	3
kp/gong	G	.	.	.	.	.	.	.
(no gong on repeat of line)								

sa/pe	1.35	2351	2353	.12.	1.1. <sup>x</sup>	....	.55. <sup>x</sup>	5...
de/sl	1	5	3	2	1	3	2	5
kp/gong	.	.	.	.	.	.	.	P

## (B)

sa/pe	1.12 <sup>x</sup>	.123 <sup>x</sup>	.123 <sup>x</sup>	5321	5.53 <sup>x</sup>	.532 <sup>x</sup>	.532 <sup>x</sup>	1235
de/sl	1	2	3	5	.	3	2	1
kp/gong	.	.	.	.	.	.	.	.

sa/pe	3.35	2351	2353	.12.	3.35 <sup>x</sup>	2351	2353	.123
de/sl	3	2	1	2	3	2	1	2
kp/gong	.	.	.	.	.	.	.	.

sa/pe	5535	2351	2353	.12.	1.1. <sup>x</sup>	....	.55. <sup>x</sup>	5...
de/sl	5	2	3	2	1	3	2	5
kp/gong	.	.	.	.	.	.	.	P

## TOCK

This is a study in hocketing. Both instrumentation and pitch assignment is by players' choice.

It was first conceived of as a duet for two players with four angklung rattles. The pitches 1 through 4 are variable. Choose any desirable combination and play on any set of single note instruments. In addition to angklungs one might try clay pots, hubcaps, even varying pitched rocks. Tock can also be realized on full keyboard instruments such as saron or gangsa. To retain the hocketing effect, assign the four notes to either two parts (first player has notes 1 and 2, second player has notes 3 and 4) or four parts (one note per player). Try a spatial separation of the instruments - spread the two or four players around the room. The parts may also be doubled, but it is not at all necessary and may just create complication.

Structurally it is a dual process piece. The primary process is the filling in of the pitches in the basic melody line (first heard at the end of the first section). The secondary process is systematic inversion, whereby the four note line is subjected to four inversions, each filled in as was the first. At the conclusion of the fourth part, the notes resolve into a simple "tick-tock," become sparse, then end.

The rhythmic notation uses downbeats. Minimum tempo: each dot = 240, or each group of 4 = 60. Faster renditions are both possible and desirable.



TOCK

A

....	....	2...	....
2...	....	2...	....
2...	2...	2...	2...
24..	2...	24..	2...
24..	2.3.	24..	2.3.
243.	2.3.	243.	2.3.
243.	2.31	243.	2.31
2431	2.31	2431	2.31
2431	2131	2431	2131
2431	2131	2431	2131
2431	2131	2431	2131
2431	2431	2431	2432

B

1...	1...	1...	1...
13..	1...	13..	1...
13..	1.2.	13..	1.2.
132.	1.2.	132.	1.2.
132.	1.24	132.	1.24
1324	1.24	1324	1.24
1324	1424	1324	1424
1324	1424	1324	1424
1324	1424	1324	1424
1324	1324	1324	1321

C

4...	4...	4...	4...
42..	4...	42..	4...
42..	4.1.	42..	4.1.
421.	4.1.	421.	4.1.
421.	4.13	421.	4.13
4213	4.13	4213	4.13
4213	4313	4213	4313
4213	4313	4213	4313
4213	4313	4213	4313
4213	4213	4213	4214

D

3...	3...	3...	3...
31..	3...	31..	3...
31..	3.4.	31..	3.4.
314.	3.4.	314.	3.4.
314.	3.42	314.	3.42
3142	3.42	3142	3.42
3142	3242	3142	3242
3142	3242	3142	3242
3142	3242	3142	3242
3142	3142	3142	3143

(chords)

3	4	3	4	3	4	3
2.1.	2.1.	2.1.	2.1.	2.1.	2.1.	2.1.
4	3	4	3	4	3	4
2...	1...	2...	1...	2...	1...	2
4		3		4		4
2...	....	1...	....	2		

## CANTOR'S ROW

Cantor's Row is the third or fourth incarnation of a piece first imagined in 1971. In its first incarnation the piece bore the title of "31" and was composed more or less by committee at Wesleyan University. The idea of expressing the row as a musical melody came from Mark Sibley, a mathematician friend. He threw this idea to musician Ken Maue who extended the short row by subjecting it to serial sequence: theme, retrograde, inversion, retrograde inversion. Together Sibley and Maue set it as a gamelan piece using five pitches and appropriate gongs. "31" first got played on homemade instruments at the Cummington Community for the Arts, where Maue, myself, Peter Zummo, Stephanie Woodard and Janet Elias formed an ensemble. My addition to the piece was the slowing and doubling, dividing into three levels of speed. (In this version there are only two levels).

So much for "31." Some nine years later I decided to revive the piece in an arrangement for angklung gamelan instruments at Livingston College. Since the angklung set has but four notes, the row had to be shortened. I then called it "23" because there seemed to be that many notes in the sequence. Actually I had miscounted. When that oversight came to light I decided to rename it "Grits." At that time I took a rather dim view of serial music and decided that I preferred cereal to serial and grits to Cheerios.

Next the piece moved to Gamelan Son of Lion ensemble in New York, where it was translated to four notes of pelog and given its present name. There it made a timely entrance into the repertoire which soon included two other pieces using this mathematical phenomenon as process material. They are Philip Corner's "Gamelan concertO" and Tom Johnson's "The Towers of Hanoi."

Any preferred set of four pitches may be used for the piece. The pelog version here included uses 3,4,5,7. The slendro uses 2,3,5,6.

## CANTOR'S ROW

### Orchestration

The balungan is two part. It can be performed by instruments in two octaves; I have used saron and saron peking. For a more full sound, each part is doubled by an instruments an octave lower: peking and saron, saron and demung.

Four ranges of colotomic instruments are also needed: finger cymbals (highest), kempyang, a single note of kenong (preferably the one that matches the lowest of the four balungan notes), a single note of kempul. These are indicated in the notation as: c (cymbal or cheng-cheng); p (kempyang); N (kenong); and G (gong or kempul).

### Reading the score

The placement of the numbers reflects the geometric shape of the row. However as melody it is to be read left to right without regard to up and down, with each digit equal to one beat:

7 5 4 3 G 3 c 4 3 p ... and etc.

The score thus has two "lines" of melody: the one above the parallel lines and the second line below. They are always read in alternation, never simultaneously.

### Performance sequence

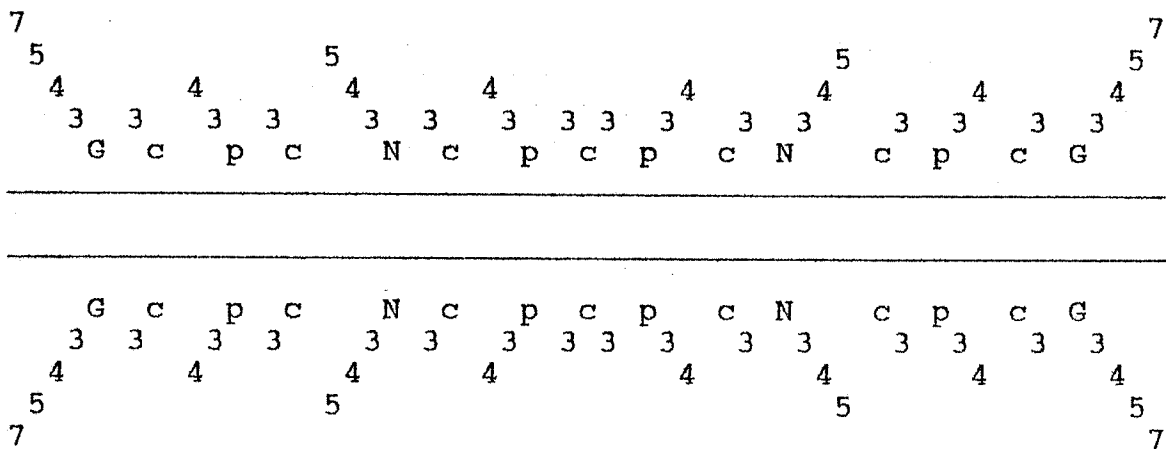
The basic form of the piece is A, A, B. "A" is a unison reading of the score. The second "A" is also unison, but accelerates to approximately twice the beginning tempo. "B" is a two-part reading of the score in which the upper voice(s) continues in fast tempo and reads each line of the chart twice. The lower voice(s) drops to half tempo and reads through once. To repeat the entire A A B sequence, the lower voice continues in its slow tempo while the upper voice drops to half speed to rejoin the unison.

Begin the piece with staggered entrances: peking entering first, saron joining the unison halfway through the first line, demung joining on the second line. After enough times through the piece, end with a Javanese-style exaggerated slow-down. The high voice instruments will end one note later than the low voice.

During the "A" unisons, all colotomic parts follow the score as written. During the two-speed "B" section the four instruments separate into two different parts, notated between the pelog and slendro scores that follow. Cymbal (c) and kempyang (p) follow the tempo of the upper voice, and read four times through the notated line. Kenong (N) and kempul (G) follow the tempo of the lower voice and read through twice.

## CANTOR'S ROW

pelog



fast speed (B) colotomic pattern

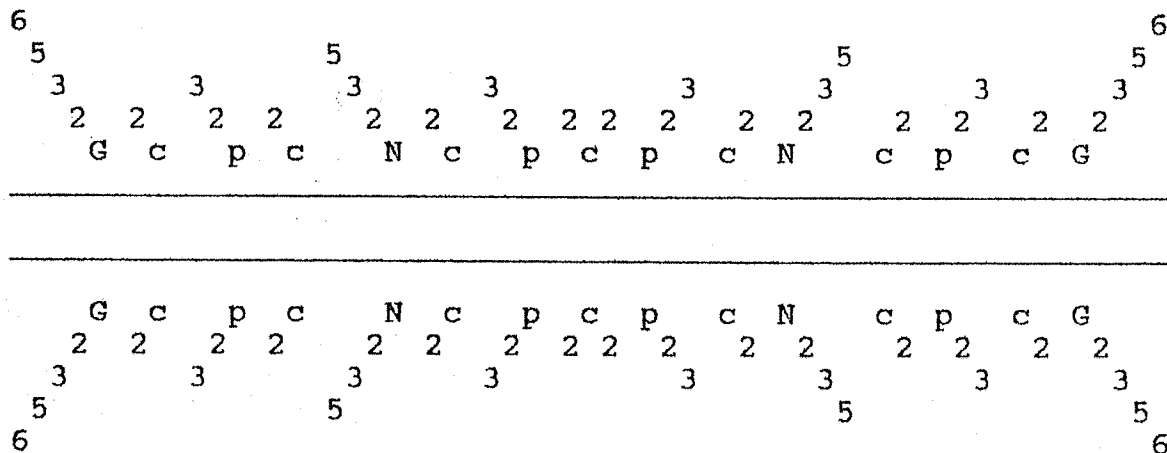
at upper voice tempo:

...p .c ..c .c ...c .c ..c .c. c.. c. c... c. c.. c. p....

at lower voice tempo:

.....G .N ..N .N ...N .N ..N .N. N.. N. N... N. N.. N. G.....

slendro



## CONVERGENCE

This is a game type piece based upon the phenomenon of convergence of repeated melodic phrases of unequal length. It may also be regarded as a study in attentiveness to other elements in one's sound environment while playing. As a game it can be played innocently or competitively, with or without deliberate attempt to calculate the convergences. One can make a premeditated effort to get to the end first, but there is no particular musical benefit to doing so.

Aesthetically, the aim of all players should be to produce a texture of varied density with alternating blocks of silence, solo, duet and trio.

### Orchestration

Convergence is played in any chosen pentatonic scale. The following score uses the pitch sequence of pelog patet barang (2 3 6 5 6 7). It may also be played using slendro (1 2 3 5 6) or a chosen mode of diatonic pitches. The highest of the five pitches serves as the stressed pitch or convergence pitch.

The minimum number of players required is six: three melody, three colotomic. More melody instruments may be added to each of the three groups. The ensemble divides itself into three groups of mixed instrumentation in separate but overlapping ranges.

Each group has one melody player as the appointed leader. It is this person's job to signal his group's entrances.

Each group also has one colotomic instrument to emphasize the stressed pitch. These should also be in three audibly distinct ranges, one high, one middle, one low. The group's colotomic player plays on the stressed note, which is always the last note of the phrase. It is indicated in the score by a circle around the number. A convergence has occurred if the colotomic players of two or all three groups play simultaneously.

A sample orchestration might be:

<u>group 1</u>	<u>group 2</u>	<u>group 3</u>
saron barang	peking	saron demung
saron demung	saron barang	slentem
ketuk	kenong	kempul

## Procedure

The groups enter: first group one, then two, then three. All follow the common pulse established by the first group. Each group begins with the first phrase of its column and repeats it as an ostinato until it converges with another group. Upon hearing the convergence both groups instantly drop out. (Here either the group leader or the colotomic player might assist in signaling his group to stop when a convergence has occurred.) If all three groups are playing and two converge, those two drop out but the third continues to play its phrase.

After dropping out a group waits for a certain time - anywhere from ten seconds to nearly a minute. Then the group leader signals the next entrance, which is the next phrase down the group's column. Occasional complete silences are desirable in the piece.

## Nonconverging patterns

Sometimes all three groups will hit upon a combination of even-numbered phrases which refuse to converge. When the leaders recognize that they are locked in a non-converging pattern, any one of the three may break the deadlock by signaling his group to drop out voluntarily without a convergence having occurred. Then when this group re-enters on its next odd-numbered pattern, convergences will recur. Don't resort to this procedure if only two groups are deadlocked, for the chances are good that the re-entrance of the third group will break the deadlock.

## Ending

The piece ends when one group completes its twelve beat pattern by convergence with one of the other groups. The players of that group then set down their mallets, indicating thus that they have come to an end. The other two groups continue until their next convergence, then they too end. If by chance a single group is left playing at the end, or a non-converging pattern is being played by the last two groups, the leaders end at their own signal without convergence. All mallets down signifies the end of the piece.

# CONVERGENCE

	1st team	2nd team	3rd team
5	2356⑦	<u>          </u>	<u>          </u>
6	32536⑦	56532⑦	<u>          </u>
7	523653⑦	653.56⑦	232526⑦
8	.35.236⑦	6365322⑦	.2.35.6⑦
9	.3253656⑦	53.52.36⑦	6262.356⑦
10	6666665356⑦	232326532⑦	.5.6.2356⑦
11	.2.32.3.56⑦	655.2.2332⑦	.356356356⑦
12	.2356.22356⑦	65653532356⑦	<u>65</u> 36532 <u>22</u> 2356⑦

## THE MOON GANG GOES EAST

This is an all-purpose theatre piece, march, entr'acte or background music. It can come out of the traditional Monggang piece at a drum cue, or begin on its own without the traditional piece for a slow prelude. Moon Gang should accelerate to a comfortable fast tempo - each balungan note = 100 to 120. At maximum tempo add the obbligato instrument, which is either saron played with hard sticks, or bonang panerus. End with a traditional Javanese deceleration and slight decrescendo.

As the kenong and kempul parts are nonstandard, they are notated separately as they relate the balungan. The gong should be a gong suwuk pitch 1. The alternate obbligato parts follow. All rhythmic notation is Javanese - with endbeat emphasis.

buka (end of traditional monggang)

. . . 1 . . . 6 . . . 1 . . . 5G  
(kdg)

balungan:

. 1 . 6	. 1 . 5	. 1 . 6	. 1 . 5
. 6 . 1	. 5 . 6	. 1 . 5	. 6 . 1
. 2 . 3	. 5 . 6	. 1 . 2	. 3 . 5
. 6 . 7	. . 6 5	. 3 . 2	3 2 3 5G

balungan  
kenong  
kempul

. 1 . 6	. 1 . 5	. 1 . 6	. 1 . 5
. . . 6	. . . 1	. . . 6	. . . 1
. . . 6	. . . .	. . . 6	. . . .
. 6 . 1	. 5 . 6	. 1 . 5	. 6 . 1
. . . 6	. . . 1	. . . 6	. . . 1
. 6 . .	. . . 6	. . . .	. 6 . 5
. 2 . 3	. 5 . 6	. 1 . 2	. 3 . 5
. . . 7	. . . 6	. . . 1	. . . 6
. . . .	. . . 6	. . . .	. . . .
. 6 . 7	. . 6 5	. 3 . 2	3 2 3 5
. . . 7	. . . 1	. . . 2	. . . 1
. 6 . .	. 6 . .	. 6 . .	. 5 . 1



# THE MOON GANG GOES EAST

## obbligato parts

saron	.121	2356	.6..	.6.5	.121	2356	.6..	.6.5
	2356	.6..	.6.5	2356	.6..	.6.5	2356	5321
	.1..	.1..	.1..	2356	5321	.1..	.1..	1235
	676.	6767	6532	1235	3235	..32	35..	3235

## or, bonang panerus

. <sup>...</sup> 1 <sup>...</sup> 2 <sup>...</sup> 1	5356	....	....	. <sup>...</sup> 1 <sup>...</sup> 2 <sup>...</sup> 1	5356	....	....
... <sup>.</sup> 6	<sup>.</sup> 6	<sup>.</sup> 6	... <sup>.</sup> 6	<sup>.</sup> 6	<sup>.</sup> 6	... <sup>.</sup> 6	356 <sup>.</sup> 1
1216	.6..	.6..	1216	.6..	.6.5	1216	3561
<sup>.</sup> 1	<sup>.</sup> 1	<sup>.</sup> 1	... <sup>.</sup> 6	<sup>.</sup> 1	<sup>.</sup> 1	<sup>.</sup> 1	<sup>.</sup> 1
.1..	.1..	.1.5	1216	3561	.1..	.1..	.1.5
<sup>...</sup> 1 <sup>...</sup> 2 <sup>...</sup> 1	3567	<sup>...</sup> 2 <sup>...</sup> 3 <sup>...</sup> 5 <sup>...</sup> 3	<sup>.</sup> 2765	<sup>...</sup> 5 <sup>...</sup> 6 <sup>...</sup> 5 <sup>...</sup> 5	.. <sup>...</sup> 5 <sup>...</sup> 6	<sup>.</sup> 55..	<sup>...</sup> 5 <sup>...</sup> 6 <sup>...</sup> 5 <sup>...</sup> 5

## IN SCROLLS OF LEAVES

1982

The piece is a long, meditative introduction to a short song based on a Japanese text, author unknown. The tuning is pelog. Instrumentation required: balungan instruments in three octaves, two female vocalists and three obbligato instrument. The obbligatos are: tjlungung or other zither, suling or other high sustaining instrument, clarinet or other low sustaining instrument. The clarinet performs primarily drones.

### Structure

Introduction: The zither improvises on a phrase or two. The bonang panerus then fades in, playing its first measure as an ostinato.

A Main section: This first and longest section is performed by a small group: two bonang(s) and three obbligato instruments. The balungan here is in the bonang part. It consists of a series of melodic phrases in permuted order played in unison by bonang(s) barang and panerus. This long section is subdivided by gongs. The obbligato instruments are given a vocabulary of phrases in free rhythm to accompany the metered bonang phrases.

B Bridge: During brief ostinato bridge, balungan instruments enter.

C Coda: A very short vocal duet serves as the coda or final section.

The fixed parts are scored separately from the improvisatory parts. Thus the score is arranged as follows: section A - Bonang, gong and kenong score, followed by suling and clarinet obbligato parts to A; ; section B & C: balungan, followed by section C coda, vocal & suling parts.

### Bonang

The piece begins with the bonang panerus playing the introductory ostinato measure. Enter very quietly and crescendo to a moderately quiet volume. This will be the dynamic level throughout the main section of the piece. No damping is used. The entrance of bonang barang marks the beginning of the permutations.

Note that in the permutations (section B) the bonang phrases are of irregular length, and are spaced in groups, all are to be played evenly and continuously by both bonang, with no audible stresses or phrasing.

### Gong and kenong

Gong suwuk pelog 2 is preferable, but kempul 4 may be used instead. Kenong uses only pitches 1, 2 and 3. Play the first note of every line that begins with a 1, 2 or 3.

# IN SCROLLS OF LEAVES

Bonang panerus, bonang barang, gong (G), kenong (^)

## A INTRODUCTION OSTINATO (bonang panerus only; fade in.)

{ 2457 }

## B PERMUTATIONS (bonang barang joins panerus. No repeats.)

^ 2457 2457 2457 2̣1̣ 2457  
G

^ 2457 2̣1̣ 2457 2̣1̣ 472̣1̣ 2457 2̣1̣

472̣1̣ 472̣1̣ 72̣1̣2̣ 74 67̣1̣ 472̣1̣

72̣1̣2̣ 74 67̣1̣ 72̣1̣2̣ 74 67̣1̣ 676 34 72̣1̣2̣ 74 67̣1̣

676 34 676 34 2457 676 34

^ 2457 2457 2457 2̣1̣ 2457  
G

^ 2457 2̣1̣ 2457 2̣1̣ 72̣ 1̣3̣2̣ 2457 2̣1̣

72̣ 1̣3̣2̣ 72̣ 1̣3̣2̣ 1̣5̣4̣ 1̣3̣2̣ 72̣ 1̣3̣2̣

^ 1̣5̣4̣ 1̣3̣2̣ 1̣5̣4̣ 1̣3̣2̣ 71̣2̣ 1̣5̣4̣ 1̣3̣2̣

71̣2̣ 71̣6̣5̣ 71̣2̣ 71̣2̣

71̣6̣5̣ 71̣6̣5̣ 356 75 71̣6̣5̣

^ 356 75 356 75 2457 356 75

^ 2457 2457 2457 63 2457  
G

^ 2457 63 2457 63 632 1231 5631 2457 63

632 1231 5631      632 1231 5631       $\dot{1}\dot{2}\dot{1}7 \dot{1}65$       632 1231 5631

$\wedge \dots$   
 $\dot{1}\dot{2}\dot{1}7 \dot{1}65$        $\dot{1}\dot{2}\dot{1}7 \dot{1}65$        $\dot{6}\dot{3}\dot{2}7$        $\dot{1}\dot{2}\dot{1}7 \dot{1}65$

$\dot{6}\dot{3}\dot{2}7$        $\dot{6}\dot{3}\dot{2}7$        $\dot{2}\dot{1}65 \ 7641$        $\dot{6}\dot{3}\dot{2}7$

$\wedge \dots$   
 $\dot{2}\dot{1}65 \ 7641$        $\dot{2}\dot{1}65 \ 7641$        $2457$        $\dot{2}\dot{1}65 \ 7641$

$\wedge$   
 $2457$        $2457 \ \dot{2}\dot{3}$        $2457$        $2457$

G

$\wedge$   
 $2457 \ \dot{2}\dot{3}$        $2457 \ \dot{2}\dot{3}$        $\dot{2}\dot{4}\dot{5}\dot{7}$        $2457 \ \dot{2}\dot{3}$

$\wedge \dots$   
 $2457$        $2457$        $457 \ 66$        $2457$

$\dot{4}\dot{5}\dot{7} \ 66$        $\dot{4}\dot{5}\dot{7} \ 66$        $\dot{4}\dot{4}\dot{3}\dot{2} \ \dot{1}\dot{2}\dot{3}\dot{2}\dot{1}$        $\dot{4}\dot{5}\dot{7} \ 66$

$\dot{4}\dot{4}\dot{3}\dot{2} \ \dot{1}\dot{2}\dot{3}\dot{2}\dot{1}$        $\dot{4}\dot{4}\dot{3}\dot{2} \ \dot{1}\dot{2}\dot{3}\dot{2}\dot{1}$        $\dot{6}\dot{1}65$        $\dot{4}\dot{4}\dot{3}\dot{2} \ \dot{1}\dot{2}\dot{3}\dot{2}\dot{1}$

$\dot{6}\dot{1}65$        $\dot{6}\dot{1}65$        $3\dot{3}4$        $\dot{6}\dot{1}65$

$\wedge \dots$   
 $3\dot{3}4$        $3\dot{3}4$        $2457$        $3\dot{3}4$

$\wedge$   
 $2457$        $2457$        $\dot{2}\dot{2}4 \ 57$        $2457$

G

$\wedge$   
 $224 \ 57$        $\dot{2}\dot{2}4 \ 57$        $765$        $\dot{2}\dot{2}4 \ 57$

$\wedge$   
 $224 \ 57 \ \dot{7}\dot{6}\dot{5}$        $\dot{2}\dot{2}4 \ 57 \ \dot{7}\dot{6}\dot{5}$        $\dot{1}\dot{6}\dot{5}$        $\dot{2}\dot{2}4 \ 57 \ \dot{7}\dot{6}\dot{5}$

$\wedge \dots$   
 $\dot{1}\dot{6}\dot{5}$        $\dot{1}\dot{6}\dot{5}$        $\dot{7}\dot{2}\dot{6}\dot{5}$        $\dot{1}\dot{6}\dot{5}$

$\dot{7}\dot{2}\dot{6}\dot{5}$        $\dot{7}\dot{2}\dot{6}\dot{5}$        $\dot{3}\dot{2}\dot{1}\dot{2} \ \dot{1}76$        $\dot{7}\dot{2}\dot{6}\dot{5}$

$\wedge \dots$   
 $\dot{3}\dot{2}\dot{1}\dot{2} \ \dot{1}76$        $\dot{3}\dot{2}\dot{1}\dot{2} \ \dot{1}76$        $32321$        $\dot{3}\dot{2}\dot{1}\dot{2} \ \dot{1}76$

$\wedge$   
 $32321$        $32321$        $2.2. \ 421$        $32321$


$\wedge$   
 $2.2. \ 421$        $2.2. \ 421$        $2457$        $2.2. \ 421$

**BONANG**

②457 (NO REPEAT)

Singles 26

# IN SCROLLS OF LEAVES - clarinet

CLARINET					
②457	BONANG	drone			
2457	245721			2457 245723	2
245721	4721			245723 2457	7
4721	721274671	2		2457 45766	6
721274671	67634			45766 443212321	4
67634	2457	2		443212321 6165	64
2457	245721	2	10 12 72 12 10 12 72 12 10 12 72 12	6165 334	3
245721	72132	2	10 12 72 12 10 12 72 12 10 12 72 12	334 2457	2
72132	154132	3	10 12 72 12 10 12 72 12 10 12 72 12		
154132	712	1	10 12 72 12 10 12 72 12 10 12 72 12		
712	7165	1	10 12 72 12 10 12 72 12 10 12 72 12		
7165	35675	65	10 12 72 12 10 12 72 12 10 12 72 12		
35675	2457	32	10 12 72 12 10 12 72 12 10 12 72 12		
2457	245763	2	10 12 72 12 10 12 72 12 10 12 72 12		
245763	63212315631	36	10 12 72 12 10 12 72 12 10 12 72 12		
63212315631	1217165	6	10 12 72 12 10 12 72 12 10 12 72 12		
1217165	6327	7	10 12 72 12 10 12 72 12 10 12 72 12		
6327	21657641	1	10 12 72 12 10 12 72 12 10 12 72 12		
21657641	2457	4	10 12 72 12 10 12 72 12 10 12 72 12		

# IN SCROLLS OF LEAVES - C

Coda: vocal obbligato  
mezzo-soprano and alto  
suling, clarinet

mezzo	. . . .	<u>23 45 1 2</u> <i>Flying quiet moon</i>	. . . .	<u>23 45 1 2</u> <i>heron selfen-snared</i>
alto	. . <u>23 67</u> <i>Flying quiet moon</i>	2 . . .	. . <u>23 67</u> <i>heron selfen-snared</i>	2 . . .
suling	(.) . . .	. . . <u>71</u>	2 . . .	(.) . . <u>45</u>
clar.	2 . . .	. . . .	. . . .	. . . .
balungan	2 4 5 6 G	7 2 4 5	6 7 2 1	2 4 5 2

mezzo	. . . <u>2</u> <i>in</i>	<u>71 23 2 7</u> <i>scrolls of leaves she moves, but moves not,</i>	<u>2 1 . .</u>	<u>7 5 6 4</u> <i>wheels but wheels not</i>
alto	. <u>2 56 71</u> <i>in scrolls of leaves she</i>	7. <u>5 7 6</u> <i>moves, but moves not</i>	. . 5 <u>3</u> <i>wheels, but</i>	4 1 . . <i>wheels not</i>
suling	1 2 . .	(.) . . .	. . . .	. . . .
clar.	2 . . .	. . . .	. . . .	. . . . (-)
balungan	4 5 6 7	2 4 5 6	7 2 1 2	4 5 2 4

mezzo	. . . .	<u>23 45 1 2</u> <i>Flying quiet moon,</i>	. . <u>56 2</u> <i>quiet moon</i>	. . <u>2</u> <i>(ah)</i>
alto	. . <u>23 21</u> <i>Flying quiet moon,</i>	7 . . .	<u>56 2</u> . .	. . . .
suling	. . . .	. . . .	. . . .	. . . .
clar.	<u>24 57 2</u> .	. . . .	. <u>12 56 71</u>	<u>71 23 2</u> .
balungan	5 6 7 2	4 5 6 7	2 1 2 4	5 . 2 .

(.) = end of held note; rest.

# IN SCROLLS OF LEAVES - C

## Coda (continued)

mezzo	(2). . .	. . (.) .	. . . .	. . . .
alto	. . . .	. . (.) .	. . . .	. . . .
suling	. . . .56	7 . . . .	(.) . . . .	. . . .
clar.	. .7 21 .	(.) . . .46	5 . . . .	. . . .
balungan	4 . 5 .	6 . 7 .	. . . . 2	1 . . . .



# IN SCROLLS OF LEAVES

Coda: vocal obbligato  
mezzo-soprano and alto  
suling, clarinet

mezzo

Flying quiet moon

Heron self en-snared

alto

Flying quiet moon

Heron self en-

suling

*p*

clar. Bb

*pp*

bal.

m

In scrolls of leaves she moves, but moves not, wheels but wheels not.

a

In scrolls of leaves she moves, but moves not, wheels but wheels not.

s

cl

b

Handwritten musical score for the first system. The score includes vocal parts (m, a, s) and piano accompaniment (cl, b). The lyrics are "Flying quiet moon" and "quiet moon (ah)". The piano part features a melodic line in the right hand and a bass line in the left hand, with a mezzo-piano (mp) dynamic marking.

Vocal parts (m, a, s) and piano accompaniment (cl, b) are shown. The lyrics are "Flying quiet moon" and "quiet moon (ah)". The piano part features a melodic line in the right hand and a bass line in the left hand, with a mezzo-piano (mp) dynamic marking.

Handwritten musical score for the second system. The score continues the vocal parts (m, a, s) and piano accompaniment (cl, b). The piano part includes a piano (pp) dynamic marking. The system concludes with a double bar line.

Vocal parts (m, a, s) and piano accompaniment (cl, b) are shown. The piano part includes a piano (pp) dynamic marking. The system concludes with a double bar line.

# IN SCROLLS OF LEAVES - B & C

bonangs, balungan, gong, kenong

Bonangs play through B and drop out on first note of Coda C. Balungan enter quietly at Bridge B, repeat and crescendo until the gong at the first note of C, then drop back to and even, quiet dynamic. There are no repeats in the coda. At the end there is no ritard and the final note should not be stressed.

## B BRIDGE OSTINATO

2457  
G

## C CODA (\* = vocal entrance)

*			
2 4 5 6 7	2 4 5 6 7	2 1 2 4 5	
G			
2 4 5 6 7	2 4 5 6 7	2̣ 1̣ 2̣ 4 5	
2 4 5 6 7	2 4 5 6 7	2 1 2 4 5	
. 2 . 4 .	5 . 6 . 7	. . . . 2	1

## ELIAHU

an  
^  
For slendro gamelan and three slendro sulings. Of the gongs, gong suwuk 2 is used, and kempul 6.

^  
This piece consists of variations on the Hebrew song "Eliahu," which is not originally a pentatonic piece but is here rendered as such. It is never sung, only suggested.

There are four sections. Section one is a loose canon on the melody by the three sulings. Section two is an improvisation on ascending arpeggios of the genders with kempul and saron(s). In section three the arpeggios set up a rhythm of slow threes over which a suling plays the Eliahu melody as an obbligato. Section four is a coda in which the theme appears in another rhythm by peking and gambang.

The style should be remote and ghostly, in an unsettling way. Suling players should think of the Balinese style of ornamentation. Instruments playing the arpeggios should sound like a single extended keyboard.

# ELIAHU

## Section I: suling trio

**A:** solo suling. Play slowly with much ornamentation. Rhythm is free. The slur  $\frown$  over two notes indicates a triplet rhythm of  $\text{♪♪♪}$

$\widehat{35}$     2    2     $\widehat{16}$     2    .     $\widehat{35}$     2    2     $\widehat{35}$     6    .     $\widehat{65}$   
           3    6     $\widehat{53}$     2    5     $\widehat{35}$      $\overline{21}$      $\overline{65}$      $\overline{31}$     2    .

**B:** three sulings. Follow eachother loosely, rhythm still free. By the end of the section B fall into canon, at one beat interval, and continue thus into C.

$\widehat{35}$     2    2     $\widehat{16}$     2    .     $\widehat{35}$     2     $\overline{12}$      $\widehat{35}$     6    .     $\widehat{65}$   
           3    6     $\widehat{53}$     2    5     $\widehat{35}$      $\overline{21}$      $\overline{65}$      $\overline{31}$      $\overline{21}$      $\overline{65}$      $\overline{31}$

**C:**             $\overline{21}$      $\overline{65}$      $\overline{31}$     2    .     $\widehat{55}$     5     $\overline{.3}$      $\widehat{23}$     5    .     $\widehat{66}$   
                  6    5     $\overline{31}$     2    .     $\widehat{55}$      $\overline{56}$      $\overline{53}$      $\widehat{23}$     5    .     $\widehat{61}$

          6     $\overline{65}$      $\widehat{31}$      $\overline{25}$      $\overline{32}$      $\overline{16}$     2    .     $\widehat{35}$     2     $\overline{12}$      $\overline{35}$   
           6    .     $\widehat{65}$     3    6     $\widehat{53}$     2    5     $\widehat{35}$      $\overline{21}$      $\overline{65}$      $\overline{31}$

**D:**             $\overline{21}$      $\overline{65}$      $\overline{31}$      $\overline{25}$      $\overline{32}$      $\overline{15}$     6    .     $\widehat{12}$     6     $\overline{56}$      $\overline{12}$   
           3    .     $\widehat{32}$     1    3     $\widehat{21}$     6    2     $\widehat{12}$      $\overline{65}$      $\overline{32}$      $\overline{15}$   
            $\overline{65}$      $\overline{32}$      $\overline{15}$     6     $\overline{32}$      $\overline{15}$     6     $\overline{.2}$      $\overline{15}$     6

not \_\_\_\_\_

Hold and ornament last note of section I until gender enters, starting section II.

# ELIAHU

## Section II: gender arpeggios

Players of the genders barang and panerus each need three tabuhs, two held in the right hand to play the triads. No damping is used. Where indicated, the bottom note of the triad is a low 2. The other two pitches may be any pair nearby.

Intro pattern - once only. Use again to end section.

gender b:	2	.	.	2	.	.
kempul (6):	.	P	.	.	P	.

### Improv:

The gender players play the following four patterns in any sequence, any amount of times. The notes should form an ascending scale. Each arpeggio begins on the low pitch 2, but the subsequent notes are randomly chosen.

The length of each arpeggio is determined by who plays the final triad. That triad will be in different registers depending on the length of the arpeggio preceding. The triad is always followed by kempul 6 and one beat's rest. The options are:

(A)

gp	.	.	.
<hr/>			
gb		2	.
kempul	.	P	.

(B)

gp	.	.	.
<hr/>			
gb		2	.
kp	.	.	P

(C)

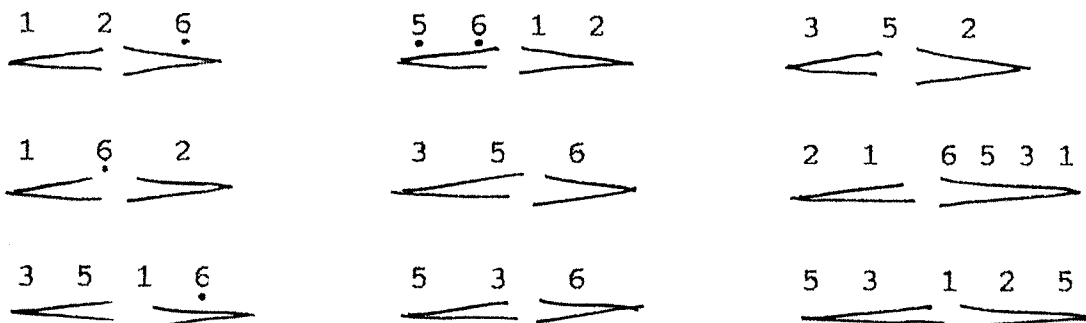
gp	.	.		.
<hr/>				
gb		2	.	.
kp	.	.	.	P

(D)

gp	.	.		.
<hr/>				
gb		2	.	.
kp	.	.	.	P

## Saron, peking, bell tree

During Section II, saron(s) and peking play the following phrases ad lib. They are rolled and occur in any order. There should be a sense of space between them, overlap only occasionally. The volume is piano.



Bell tree or sleigh bells or such also adds spaced phrases to the saron texture, in the form of crescendo - decrescendo.

## Section III:

Genders pattern changes to the following (note overlapping two-measure repeat). Genders, saron and peking again use random pitches, save that notes indicated must be the low 2

Arpeggio pattern: Genders, etc.

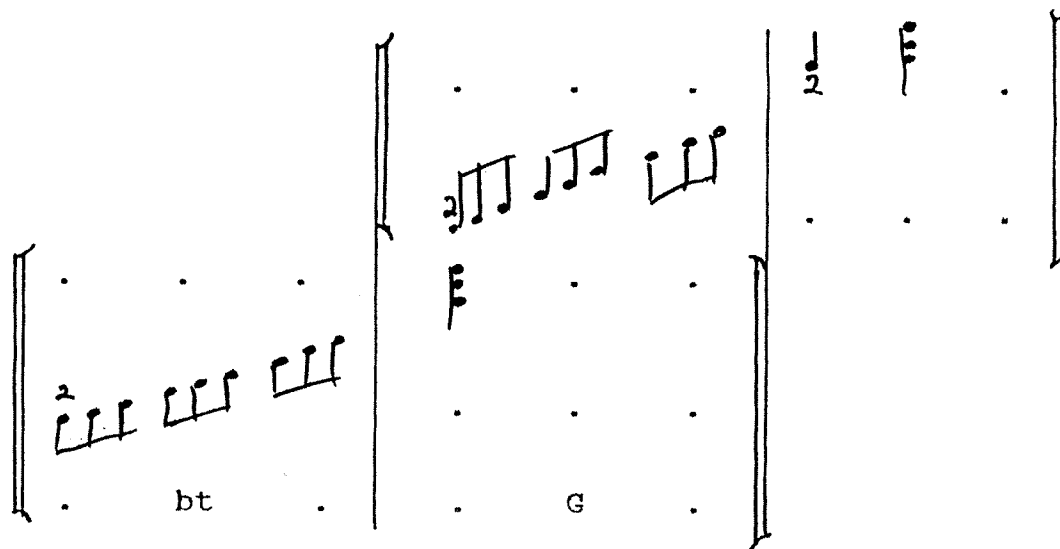
peking:

gender p:

saron:

gender b:

gong &  
bell tree:

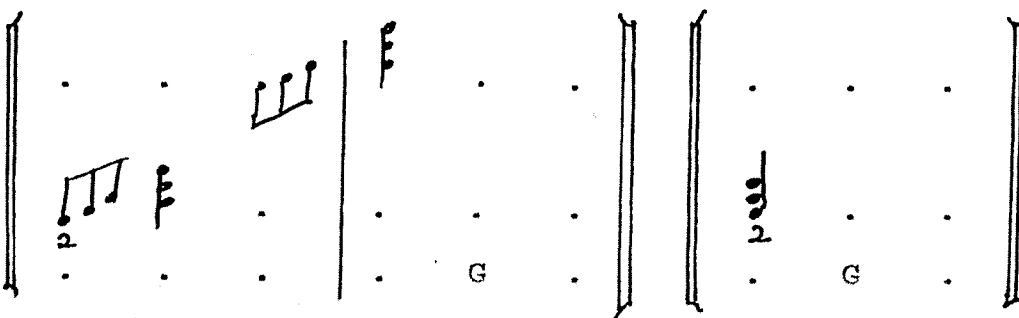


Ending patterns - at end of suling obbligato, play three times each.

gender p:

gender b:

gong:



# ELIAHU

## Balungan, section III: slentem and demung:

A little while after the gender pattern is established, the balungan instruments enter, moderately loud, starting one beat after the gong:

### Intro (once only):

balungan	.	.	.	.	.	.	.	.	.	.	.	3
gong/kempul	.	.	.	.	G	.	.	.	.	.	G	.
bal.	2	1	6̣	2	.	.	.	.	.	.	.	3
g/kp	.	.	.	.	G	.	.	.	.	.	G	.

Repeated - five times, or proceed to ending when suling(s) end:

bal.	2	1	6̣	2	5	3	2	1	6̣	2	6	5
g/kp					P						P	

bal.	3	2	6̣	2	5	3	2	1	6̣	2	.	3
g/kp					P						G	

### Ending of section:

bal.	2	1	6̣	.	.	.	2	1	6̣	.	.	1
g/kp					P						P	

bal.	6̣	.	.	6̣	.	.	.	.	.	.	.	.
g/kp							P					



ELIAHU

Suling, section III

This obbligato can be played either as a solo, or by several sulings in unison. Ornamentation can vary ad lib.

Let the balungan cycle twice; enter on the beat after the gong at the end of the second cycle.

[illegible]

End section III

Upon hearing the suling(s) end, genders switch to their ending patterns: the two phrases repeated three times each (p. 3). Saron and peking drop out.

The bridge to the last section is covered by bell-tree and by gambang which fades in playing a fast pulse on high pitch 6. It is joined by peking on pitch 2.

## ELIAHU

### Section IV

This is a brief section, a coda to the preceding. Instruments heard are gambang, peking(s) bell-tree, rattle. Overall dynamic is mp.

Pulse is established by gambang on high 6. The rattle takes over from the bell-tree: a dry sound. Other high instruments may join with sporadic percussion on the instrument boxes or pitches 6 or 2. Light drumming may work too, but keep it very quiet.

Peking changes to melody, repeating the lines below in the pulse of the gambang.

2 2 3 5    2 2 1 6    2 2 3 5    2 2 3 5

6 6 6 5    3 6 5 3    2 5 3 5    2 1 6 5    3 2 1 6

Soon a second part joins. This can be a second peking or else the gambang or a saron. The second part plays in canon with the first peking - it doesn't matter how many gatrass apart. After one or two repeats in canon, the two parts fall out of rhythm with each other as if racing, then slow at their own pace. Anyone else playing fade out. Peking(s) end by repeating the final eight notes:

2 1 6 5    3 2 1 6

until stopping on a briefly rolled low 6.

## PLAINSONG

Barbara Benary, 1987

For slendro gamelan. A set of kenong with pitches 6, 1, 2, 3 is required, to be carried in procession by four players. On Gamelan Son of Lion's set, pitch 6 is the lowest, however the piece will work with a higher 6 as well. No drums are used, and no panerusen but peking.

The idea for this piece originated while sitting in Christ and Saint Stephen's Church (Episcopal) in midtown New York on a rainy day. The cruciform architecture suggested the procession of mobile gongs approaching the center from four directions, which occurs in the fourth section of the piece. The call and response format of prayer common to this and other religions is the model for the second section.

### Structure

The piece consists of a solo introduction, two long sections with a transitional bridge between, and a short coda.

A ringing texture is desired. No instruments should be damped.

Because of the indeterminate nature of some elements, parts are provided rather than full sequential score. The following narrative tells how to put them together.

Ensemble volume is strong but moderate throughout, building to very loud at the end of section IV and the coda (V).

### I Introduction

The introduction is performed by a single demung. It is improvisational. The model is that of an Indian alap or Near Eastern maqam, but must be built within the one octave limit of the instrument. The tonal modal tonic is pitch 2. It is built on and includes phrase material later heard in section II. The length should be about one to one and a half minutes.

Transcriptions of three sample solos are provided. Any of these may be used, or the player may substitute one of his own.

### II Call and Response

Throughout this section a lead instrument performs one of a given choice of phrases in a steady rhythm. Each phrase is immediately repeated by the group of balungan instruments in unison.

The phrases are grouped by length: first eight beat phrases, then four beat, then six beat. The leader works with each group of phrases for a little while. The first phrase in the first group must come first. Thereafter the leader may go through the phrases in a group in any order with any amount of repetitions.

To indicate that he is about to proceed to a different group of phrases, the leader knocks on the floor during the tutti repetition of the last chosen phrase in the present group.

Route decisions should be made by the ensemble in advance. The simplest route is to proceed linearly from group to group (first 8's, then 4's, then 6's) without backtracking to previous groups. In this case a simple knocking signal will suffice for all change cues.

If the ensemble desires the freedom to move back and forth between groups of 8 beats, 4 and 6, the following cue system is suggested:

- 2 knocks = change to 4 beat phrases
- 3 knocks = change to 6 beat phrases
- 4 knocks = change to 8 beat phrases
- 2 knocks, space, two knocks = proceed to final sequence

At the end of each leader's turn comes a final sequence which starts with a sixteen beat phrase and concludes with the original opening eight beat phrase. Each phrase is played and repeated only once. Then the piece modulates harmonically and a new instrument becomes leader and takes the balungen through a different set of phrases in 8, 4 or 6.

The three lead instruments are: demung, then saron, then slentem.

### **III Bridge**

The bridge is a fixed sequence of phrases with alternate leaders. Each is played and repeated only once, save for the last phrase, which receives four tutti repeats.

The last note of the bridge is a tutti pitch 6 and gong. This note is also the first note of section IV.

### **IV Bell change pattern**

This is a sequence of six phrases based on a three digit permutation. It is to be performed as change ringers perform: with one kenong player per note. Each phrase is played only once, but the entire sequence is played repeatedly without pause. The gong agung plays on the first note of the first phrase of the sequence each time it is repeated. Kempul 6 doubles the kenong 6 note at the beginning of each other 4 note phrase.

If the performance space allows, the four kenong players should appear from four directions and move toward the center as they play.

They are joined gradually by the balungen players who build up the texture as follows. Volume builds to forte.

First time: kenong solo (with kempul, gong).

Second time: Slentem joins kenong on melody. Play all four pitches; use low 6.

Third time: add demung(s) on melody.

Fourth time: add saron(s).

Fifth time: Saron(s) double the speed and play each group of four notes twice (second speed).

Sixth time: add peking(s) at original tempo (first speed).

Seventh time: Peking(s) joins saron(s) on second speed.

Eighth time: Peking(s) moves to third speed: play each group of four notes four times. - Use two mallets.

Ninth time: Kenong players move to second speed. Play each four note phrase twice, as do saron(s).

A few more cycles may be added to this full texture.

Proceed to the coda on a cue given by a designated leader. Use a keprak, low head of the kendang or similar loud knocking device. Give the cue toward the end of the final cycle.

## **V Coda**

Unison and loud. Only the indicated final phrase is repeated. This continues and fades out.

The coda melody is in two parallel parts. Each mallet instrument can play both parts using two sticks and (as before) no damping. Kenong players follow the lower line.

### **Parts:**

Demung: intro solos (I)

Balungan: Call & Response (II) and Bridge (III)

Balungan Bridge. Kenong: Bell change (IV) and coda (V)

Gong & kempul (or key gongs): - parts I-V

# I Introduction. Demung solo

Use only one of the examples below, or improvise your own.  
 Play in free rhythm, expressively. Leave a little space  
 between phrases. At end of the solo, set up rhythm  
 with the four 2's and proceed to section II.  
 The phrase mark indicates a tripple rhythm.

## Solo A

// 2 .3 5 6 6 - / 6 5 6 2 - 1 - 3 - 5 - 2 - /  
 / 2 6 - 6 1 5 6 3 5 - / 2 6 .3 5 5 - / 5 .3 2 6 1 5 3 1 - /  
 / 2 5 3 1 - 2 1 2 6 - / 1 .3 5 6 5 3 5 2 3 1 2 3 1 2 6 - 6 - 5 - /  
 / 5 3 2 - / 2 3 5 6 2 1 2 - 2 - 2 - 2 - 2 - //

## Solo B

// .1 2 3 2 - / .1 2 3 5 2 3 - 2 1 2 - / .1 2 3 5 5 - 2 3 - /  
 / 2 .3 5 6 3 5 2 5 6 1 5 - / 3 .5 6 5 - / 2 3 5 6 5 2 1 2 3 .5 2 - /  
 / .1 6 .1 2 3 - 3 - 3 - / .2 3 5 2 5 6 5 3 - 3 - /  
 / 2 .3 5 1 5 6 1 3 5 2 6 5 2 1 2 6 - /  
 / 2 .1 6 .3 2 1 6 5 - 3 6 - 6 - / 2 .3 5 6 2 5 1 3 2 - 2 - 2 - 2 - //

## Solo C

// 3 5 2 - / 3 5 2 1 6 2 - 2 - / 3 5 6 2 1 3 2 5 5 - 6 - /  
 / 3 5 6 5 6 1 .6 5 6 2 3 5 - / 3 5 2 5 - /  
 / 3 5 6 2 5 3 5 6 5 - 5 - 1 - 1 - / 6 1 - 1 - /  
 / .6 1 2 5 6 3 1 3 5 2 3 - / 1 2 3 2 3 5 5 3 - /  
 / 6 2 - / 6 1 2 - / 3 5 2 1 3 1 5 1 2 - 2 - 2 - 2 - //

## II Call and Response. All keyboard instruments

Each leader begins with the first 8 beat phrase.

Subsequent phrases in any group may be played in any order.

Phrases in the final sequence are in order and played only once  
(with tutti repetition) each.

Leader knocks as arranged to signal a new group.

### Demung leader

eight group:

2 3 5 6      2 1 2 2

2  $\overline{35}$  6 2      1  $\dot{6}$  1 2

6  $\dot{1}$  6 3      5 6 3 1

6 6  $\overline{53}$  2      3 2 1 2

four group:

2 3 1 2

1  $\dot{6}$  1 2

$\dot{6}$  3 1 2

six group:

$\dot{6}$  1 2 3      1 2

6 6 53 2      1 2

6  $\dot{1}$  6 2      1 2

final sequence:      6  $\dot{1}$  6 3      5 6  $\overline{53}$  1      2  $\overline{35}$  6 2      1  $\dot{6}$  1 2  
                          2 3 5 6      2 1 2 2

### Saron leader

eight group:

2 3 5 6      3 5 5 5

6  $\dot{1}$  6 5      3 2 3 5

5 3 2  $\overline{35}$       6 5 3 5

2 1 3 2      3 5  $\dot{6}\dot{1}$  5

six group:

5 6  $\overline{53}$  2      3 5

6  $\dot{6}\dot{1}$  6 5      3 5

2 1 2 3      6 5

final sequence:      2 1 3 2      3 5  $\dot{6}\dot{1}$  6      5 3 2  $\overline{35}$       6 5 3 5  
                          3 2 3 5  
                          5 6 3 5  
                          2 3 5 6      3 5 5 5

### Slentem leader

six group:

$\dot{1}$   $\dot{1}$   $\overline{65}$  3      2 3

5 6 5 3       $\overline{12}$  3

5  $\overline{56}$   $\dot{1}$  3      2 3

four group:

5 6 2 3

1 2 5 3

6  $\overline{51}$  2 3

final sequence:       $\dot{1}$   $\dot{1}$   $\overline{65}$  3      2 3 5 6      3 5 6  $\dot{1}$       5 3  $\overline{12}$  3  
                           $\dot{1}$   $\dot{1}$   $\overline{65}$  3      2 1 2 3

### III Bridge (Keyboards)

In order: each line repeated by group.

The final line marked (x4) gets four group repeats.

The final tutti 6 is also the first note of Section IV

Saron leader: 2 3 5 6 3 5 5 5

Demung leader: 2 3 5 6 2 1 2 2

Saron: 2 3 1 2

Demung: 1 6̣ 1 2

Saron: 6̣ 3 1 2

Demung: 6̣ 1 2 3 (x4)

Tutti: 6

### IV Bell Change Pattern

Begin as kenong solo. Add other parts as arranged on repeats.

{ 6̣ 1 2 3  
6̣ 1 3 2  
6̣ 2 1 3  
6̣ 2 3 1  
6̣ 3 1 2  
6̣ 3 2 1 }

### V Coda

Keyboards play two hands, both parts. Kenong, lower line.

Repeat final measures and fade away.

r.h.	6 . 6 6	6 $\overline{56}$ 1̣ 6	5 3 5 6	. 3 . 1̣	6 5 3 .	3 . 3 .
l.h.	6̣ . 2 2	2 $\overline{12}$ 3 2	1 6̣ 1 2	. 6̣ . 3	2 1 6̣ .	6̣ . 6̣ .

r.h.	{ 3 . 3 .   3 . 3 . }
l.h.	{ 6̣ . 6̣ .   6̣ . 6̣ . }



## PLAINSONG: Gong and kempul parts

I Demung solo. tacet.

II Call and Response (Repeat each line until cued.)

Demung leader:

eight group:	2 . . . . . 6 .
four group:	2 . 6 . . . 6 .
six group:	2 . . . . 6 .
final sequence:	2 . . . . . 6 . 5 . 6 . . . 6 .

Saron leader:

eight group:	5 . . . . . 2 .
six group:	5 . . . . . 6 .
final sequence:	5 . 6 . . . 6 . 5 . . . . . 2 .

Slentem leader:

six group:	3 . . . . 1 .
four group:	3 . 1 . . . 1 .
final sequence:	3 . . . . . 1 . . . 5 . 3 . 2 .

III Bridge (no repeats)

5 . . . . . 2 .	5 . . . . . 6 .
2 . . . . . 6 .	2 . 6 . . . 6 .
2 . 6 . . . 1 .	2 . 5 . . . 6 .
2 . 3 . . . 5 .	2 . 3 . 5 . 6 .
2 . 3 . 5 . 6 .	1 . 5 . 6 . 3 .

IV Bell Change Pattern

kenong:	6̣123	6̣132	6̣213	6̣231	6̣312	6̣321
kempul 6						
gong	G	P	P	P	P	P

V Coda (repeat final measure and fade)

saron:	6.66	6̣5̣6̣1̣6̣	5356	.3.1̣	653.	3.3.	⎵ 3.3. 3.3. ⎵	
kenong:	6̣.22	2̣1̣2̣3̣2̣	1̣6̣1̣2̣	.6̣.3̣	216̣.	6̣.6̣.		6̣.6̣. 6̣.6̣.
gong	G	-	-	-	-	-		G -

