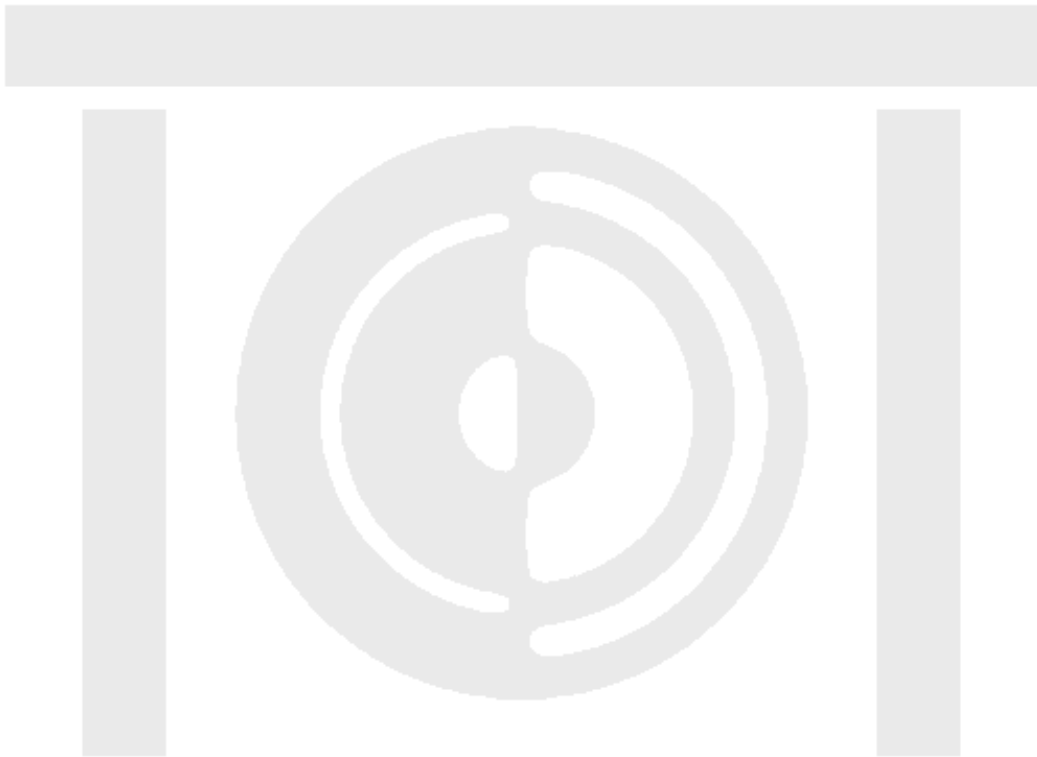


Dan's King

gamelan in slendro and pelog
and three wooden puppets

Daniel Goode



DANS KING by Daniel Goode

For gamelan in Slendro and Pelog, and three wooden puppets

The **principal puppet**, dressed like a king, walks down a wooden ramp, making a clicking sound as the “feet” rock together and apart. The gamelan (one on a part) mimics this click on the off-beat to the King’s “downbeat”, using non-traditional mallets like pencils with eraser-heads applied to the keys. The effect will be soft, but must be clear. The King puppet does a little shuffle as he goes from the ramp onto the table surface on which the ramp rests. The players always quickly fade out their sound just before the shuffle occurs, making this moment the King’s unaccompanied solo. The puppet ramps can be amplified slightly with contact microphones underneath or PZMs on the table, or both. The amplification should still present a generally soft sound. A video projection can add a visual emphasis to the live puppet stage.

The gamelan players enter one by one on the **high 6** in each of seven walks by the King. After each shuffle, the **gong** player hits one soft **high 6**. Then the **King** is transported by the **puppeteer** to the top of the ramp, and the next walk begins, adding a new player to the mix. With each succeeding walk, the players that are already in add one new pitch to the **high 6** (always on the off-beat), always beginning with **6**, and permuting those notes in any fashion. So the **peking** which is first to enter has the **6** plus one other note to play in the King’s **Second Walk**, and the **6** plus two other notes to play in the **Third Walk**. The number of added pitches should be no more than three total. Generally, don’t repeat a note until at least one other has been played. The order of entrances for the seven walks is:

Peking, Saron, Demung, Slentem, Bonang, Kempul, Gambang. Beginning with the **FIRST WALK**, on note **6** alone, each subsequent walk alternates between **Slendro** and **Pelog**. After **seven walks**, there is an unaccompanied walk for the King and two other puppets which don’t look like kings. An **assistant** may be necessary to help start the three off at the same time. (In which case the assistant can also be used to retrieve the puppet at the bottom of the slide at the end of each **Walk** and hand it to the lead puppeteer who starts it off again at the top.) After this trio walk, the **Gong** plays a **low 6**, soft but resonant. **NOTE:** Each player must be in very good eye and ear contact with the King’s rhythm; it can vary slightly in tempo. Remember, he is the King!

This is followed by a short (ca. 30”) **quasi-improvised event for gamelan alone** which goes through the following stages:

- I. The rhythmic glissando over the whole or most of the keyboard is notated below, begun by the **gambang** using two mallets in a mirror in/out gesture by the two arms. The remaining six players enter (one mallet only) in the reverse of the seven entrances above, with **peking** entering last.
- II. The players drift from rhythmic unison out of phase with each other (some accelerate to a little slower, some the reverse) and back in phase. The **gambang**'s sound may slightly predominate (or not). Once back in phase, there is a decrescendo to **very soft**, but steady. At this point the **lead puppeteer** cuts off the ensemble and the **Gong** plays a soft but resonant low 6. END. The puppets can be made to bow with the gamelan.

A chart is given on the next page that can be used by the players as a score or roadmap for the performance.

The rhythm to be repeated during the gamelan-only event in two stages (with arrows for the **gambang** player's arm directions) is below. Each note represents one glissando from left to right or right to left on the keyboard.



The puppets can be obtained from the composer through the publisher. They were purchased in Cracow (Krakow), Poland at the Cloth Market (Sukiennicze) in the central Market Square (Rynek Glowny). The puppet is about 5.5 to 6.25 inches high, and the ramp is about 6 to 8 inches long.

DANS KING, roadmap: after the **seven walks** by the King, comes the unaccompanied **puppet trio**, followed by **Low Gong 6**. Then the **Rhythmic Improv.** for gamelan alone, and the final **Low Gong 6**. END.

	5/P 1 st Walk	SENDRO 2 nd Walk	PELOG 3 rd Walk	SENDRO 4 th Walk	PELOG 5 th Walk	SENDRO 6 th Walk	PELOG 7 th Walk	
PK	note 6	note 6 + 1 other note	6 + 2	6 + 3	6 + 3	6 + 3	6 + 3	
SR		6	6 + 1	6 + 2	6 + 3	6 + 3	6 + 3	
DM			6	6 + 1	6 + 2	6 + 3	6 + 3	
SL				6	6 + 1	6 + 2	6 + 3	
BN					6	6 + 1	6 + 2	
KP						6	6 + 1	
GMB							6	
Gong	6	6	6	6	6	6	6	

