

A.

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B.

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then:

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C.

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D.

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E.

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SLENDRO**CLARINET**

Daniel Goode

Clarinet enters playing 65321 *Slendro* pitches continuously, gradually bringing out the first accent pattern [phrase A, above]; any gamelan player picks any one accented note in the pattern, playing it in unison, *loudly*, with the clarinet's accented note at each appearance in the repeated pattern. Others follow (in any octave, loud) until each accented note of the pattern is present. Other entrances may then double the already accented notes (in any octave). The clarinet then fades out (or stops suddenly after a crescendo). The gamelan continues at the prevailing loud dynamic. Let this sound prevail for a while. The clarinet re-enters, fading in, playing notes evenly without accents. The gamelan players drop out, *without fading*, one by one, *taking time* for that whole process. After all have exited, the clarinet gradually brings pattern B to the foreground. The gamelan responds as before with accented notes in this pattern. And so on through E. To end the piece, the gamelan fades out accent pattern E (after clarinet has exited), gradually, as a group. Mallets should be matched for a full, resounding bell-like sound.