

ONE

PAGE

PIECES

by

Daniel Goode

ONE PAGE PIECES is a collection of pieces that mostly have been published elsewhere, sometimes in more than one place. They go back to 1974 and up to 1989. Arranged alphabetically and described below, I have included at least the medium for each and often other information, but this can snow-ball, so that anyone who wants more detail will have to write me care/of Frog Peak Music. Since they are registered with BMI, I would appreciate performance information.

**cover: from a series:** 'To make a bus drawing: Take a bus ..., a pen, a pad of paper. Start someplace. Let the arm have a slight incline. Relaxed, yet with mind in one's hand let the pen drift down the incline of the pad. The inflections come from the motion of the bus.' 1976

**Bell Rows** percussion, 1974, Scores, R. Johnson, ed.

**Cage's "DREAM" dreamed** piano, keyboard, Painted Bride Quarterly

**Chord Progression** variable ensemble, Painted Bride; Allos, Gaburo, ed.

**Diet Polka** for accordionist, Guy Klucsevsek's "Polka from the Fringe", 1987

**Eine Kleine Gamelan Music** gamelan, and all combos., Ear Magazine, 7/26/83

**Faust Crosses the Raritan...** performance piece for [analog] synthesizer, 1975

**Gong Dance a 7** percussion, 1982, Balungan, vol. 1#3, 1985

**Graphic Music without Rules** two, from a set, Allos

**Hear the Sound of Random Numbers** 1978, gamelan, other, Ear '83, Allos

**I -- ou** voice, solo or ensemble, Allos, 1980

**Managua-Matagalpa-Music** 4-CH. + live, 1989, with b&w slides by Steve Cagan

**Mantra Swing** variable ensemble, Music for Citizen's Band, W. Parsons, ed., 1978

**Random Chords** 1979, gamelan quartet w. wind or string obbligato, S.O.L edition

**The Red and White Cows** variable, solo or ensemble, 1979, Allos

**Relaxing at the Piano** piano, keyboard, 1977

**Semaphores** 10 gamelan players, or var.ensemble, Criss Cross Communications, 1981

**Shaking Music** variable ensemble, Allos

**Sob - Laugh** voice, solo or chorus, Painted Bride Quarterly, Allos

**Stamping in the Dark** any group, Painted Bride Quarterly, Allos

**Walking Piece** any group, 1976

**Wind Symphony** variable ensemble, Ear Magazine 10th anniversary ed., 1983

FAMILY OF  
BELLS

- 1) Assemble a family of six objects with bell-like properties. These bells should resemble each other in sound and appearance, though they need not be of identical shape or material. They should be chosen mainly for their beauty of sound and qualities of resonance. They should each be of a different pitch and should not be too heavy.

ARRANGEMENT

- 2) Two players sit cross-legged facing each other, the bells displayed on a cloth in a line between them. The order of the bells is up to the players, but the lowest in pitch must be suspended or must rest on supports that do not damp its resonance (that bell is marked X below). The bells are arranged as follows:

Player 1

A - B - C - X - D - E

Player 2

PLAYING

- 3) One player begins by striking Bell X with a steady pulse. The other player picks up Bell A (or Bell E), brings it in front of him, strikes it once, with a mallet and replaces it. Then without breaking the pulse he takes over the playing of Bell X. The first player then picks up the bell on the opposite side of the line and plays it as described for A, afterwards taking over on Bell X. The other player continues with Bell B (then C, D, etc.), the first with D, C, etc. Whenever a player comes to the end of the line he reverses directions without repeating the end bell. Bell X sounds constantly.

MOVING

BELL A

- 4) Each player must count one number for each bell he plays up to 5 (go to 1 again). Whenever the count of 5 coincides with playing Bell A, that player puts Bell A down next to E. He then has a choice, when his turn comes, of continuing with either Bell B (then C, etc.) or with Bell E (then D, etc.). The pattern of these choices creates the formal variety and repetition in the piece. When next a player comes to Bell A on his 5th count, he will replace it in its original spot next to Bell B.

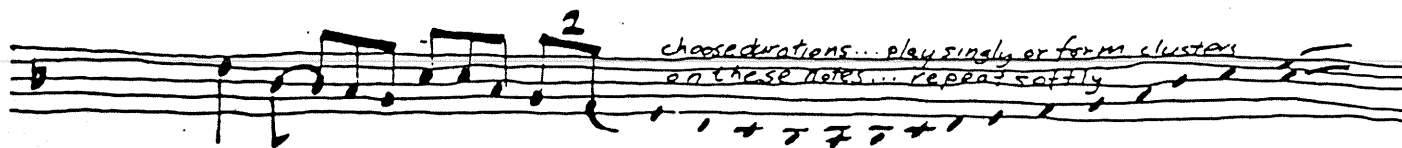
ENDING

BELL X

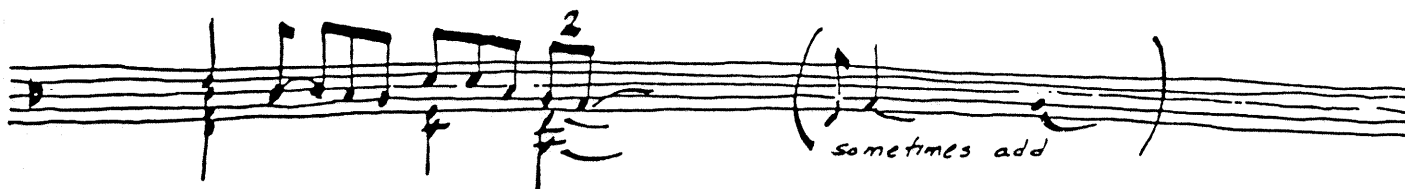
STYLE

- 5) The players must devise their own ending: perhaps when one has moved Bell A three times; perhaps when they recognize a repeat in the series. If the piece is used as music for a dance, that could dictate the ending.
- 6) The pulse rate, dynamics and timbre of Bell X should vary slowly over long time spans with no change noticeable as a player takes over on Bell X.
- 7) All gestures, including the entrance of the players, should be quite deliberate and formal, and though the piece is undemonstrative, each player may develop a style of playing which is comfortable, dignified and expressive of himself.

# Cage's "DREAM" dreamed



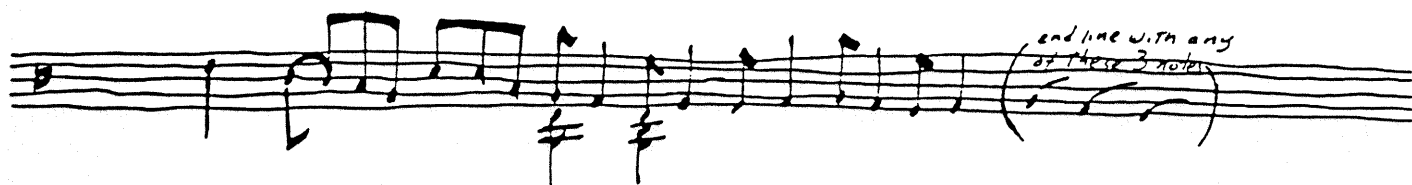
moderate, flexible, soft, pedal ad lib.



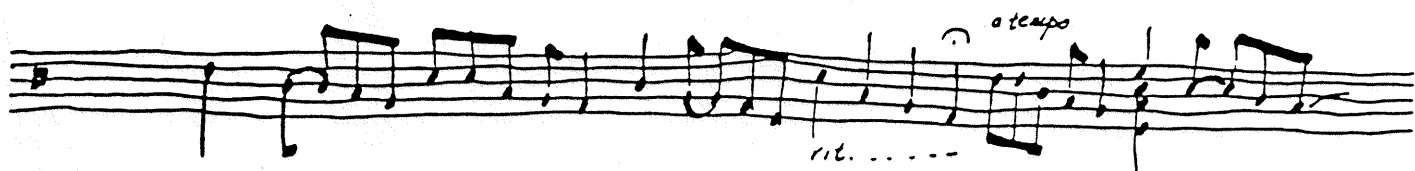
choose randomly from among these lines.



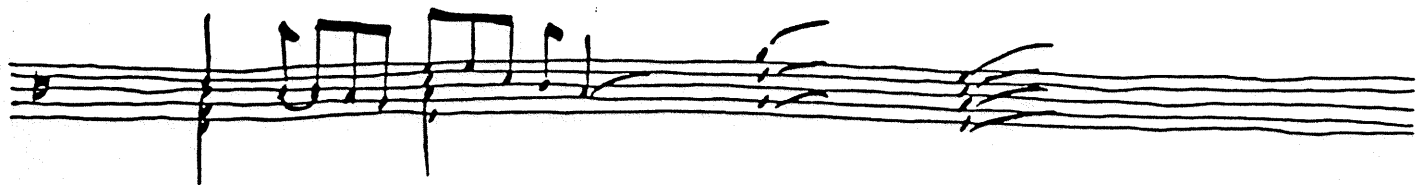
don't repeat a line until you've played at least one other.



gradually let them break into smaller phrases and



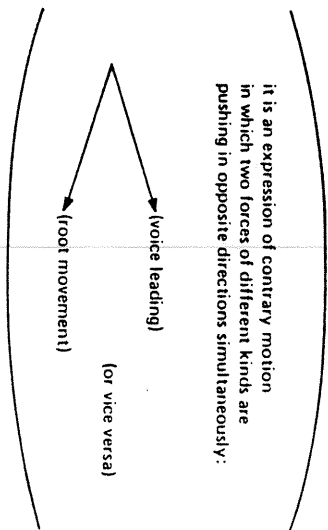
coalesce into each other.



add occasionally some very slight variants of your own.

## CHORD PROGRESSION

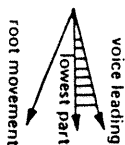
A triad in 3 or 4 parts moves (every voice moves up) to the nearest chord tones of the triad which is a half step lower . . . and so on (or vice versa)



There are many realizations of CHORD PROGRESSION  
—and many variants—or complex mixes of this idea with others

one realization:

in a 4 part texture, one of the voices (either the lowest or the highest) goes to the 7th of the next chord *if that* is the nearest tone in the progression. An interesting phenomenon occurs: *that* voice ends up an octave further away from the other 3 voices than it started, after one complete cycle of 12 chromatic triads. So in addition to contrary motion (above), there is oblique motion within the voice-leading phenomenon.






with a mixed grouping of instruments: when all instruments have entered on the first chord, move anytime during a breath (wind instruments) to the next chord tone: play that tone (any number of breaths) till you hear that everyone has reached the chord you are playing: then anytime during your *next* breath, move on to the next chord tone, waiting as before till everyone else has arrived before moving on. All other instruments: use your own full breathing in a like manner: as a measuring device. Phrase your chord-change notes melodically: use dynamics, timbre, articulation to realize this.

Choices to be made:

triads with major or minor 3rds;  
7th's either major or minor: leave to performer choice or schemes of alteration (e.g. every other 3rd major....)

Shape of piece:

one cycle of 12 changes:   
or going back down:   
or always starting from bottom:   
or . . . . .

# CHORD PROGRESSION : for orchestra

Handwritten musical score for orchestra, showing chord progression across four systems (I, II, III, IV). Each system consists of five staves. The instruments listed for each system are:

- System I:** Vn<sub>2</sub>, V<sub>a</sub>, Ob<sub>2</sub>, Cl<sub>2</sub>, Bn<sub>2</sub>; Fl<sub>2</sub>; Tr<sub>2</sub>, Trb<sub>2</sub>
- System II:** Cl<sub>2</sub>, Bn<sub>2</sub>; Fl<sub>2</sub>; Ob<sub>2</sub>, Vn<sub>2</sub>; Fl<sub>2</sub>; Pucc.
- System III:** Vc<sub>2</sub>, Trb<sub>2</sub>; Cl<sub>2</sub>; E.H., Tr<sub>3</sub>; Ob<sub>2</sub>; Fl<sub>2</sub>; Pucc.
- System IV:** Vc<sub>2</sub>, Bn<sub>2</sub>; B.C.; Trb<sub>2</sub>; Tba

The score shows various notes and accidentals across the staves, with some notes marked with 'b' for flat and '#' for sharp.

- Start from beginning note for your instrument
- Follow instructions for durations and phrasing (in the printed part)
- When your part moves to a note beyond your range, go back to the octave lower without a pause
- End on your highest note of the part

# Diet Polka


*tempo di polka*

RH: then gradually subtract as before

(x) (y)

LH: gradually subtract notes in any order, leaving one or two, Then go on to: . . . then: . . . then:

then: . . . then:  
LH alone, then back to bar 1.

Each bar = ca. 15" 60", subtraction starts no earlier than half way through time period. In 5th bar choose from (a) or alternate betw.) (b) & (c) which holds thru Bars 6 & 7. After 1st cycle thru, choose any register for each hand. Reed changes ad lib. Go any length of time; last cycle: choose the Octave at bar 5 (RH) and it must be in lowest register: ; when in bar 6:

Change LH to accompaniment pattern below; quickly add the melody as notated *appassionato con carne*:

Handwritten musical score for "The Rose Tree" on a grand staff. The treble clef part has a key signature of one sharp (F#) and a common time signature. The melody consists of a series of eighth notes. The bass clef part has a key signature of one sharp (F#) and a common time signature. It includes a section labeled 'A' with the instruction 'pp cresc. poco a poco al...' and a section labeled 'B' with the instruction 'Sim...'. A 'repeat A' instruction is written above the bass line. The score ends with a double bar line and a 'b.e.' marking.

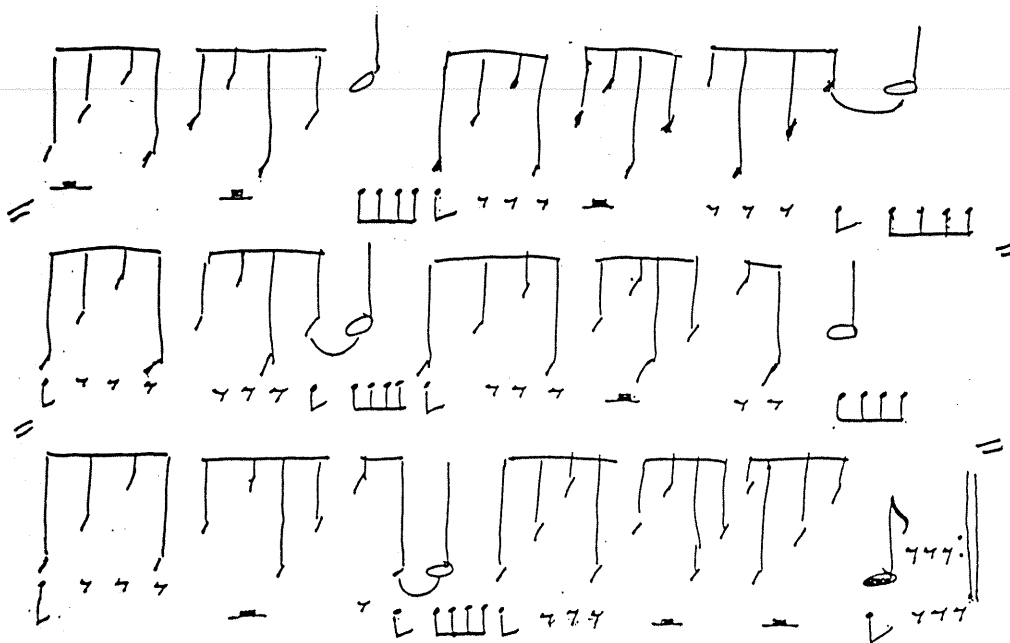
Handwritten musical notation for a guitar piece. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The piece is divided into three measures. The first measure is labeled (A) and contains the word 'sim' (simile). The second measure is labeled (B). The third measure is labeled 'repeat (A)' and contains a repeat sign. The notation is written in blue ink on a white background.

Handwritten musical notation for a piano exercise. The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of eighth-note runs, labeled (A) and (B), followed by a measure labeled 'repeat (A)'. The bottom staff is in bass clef and contains the word 'Sim.' in the first measure.

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The score is divided into four measures. The first measure is marked with a circled 'A' and contains a melody. The second measure is marked with a circled 'B' and contains a melody. The third measure is marked 'repeat A' and contains a melody. The fourth measure is marked 'molto f' and contains a melody. The score is written in ink on aged paper.

Handwritten musical score for "The Bird Song". The score is written on two staves, Treble and Bass. The key signature has one sharp (F#), and the time signature is 4/4. The piece is divided into two main sections, A and B, indicated by circled letters. Section A is marked with a circled 'A' and a 'Sim.' (Simile) marking. Section B is marked with a circled 'B'. The score concludes with a 'repeat A' instruction and a 'Fine' marking at the end of the piece.

# EINE KLEINE GAMELAN MUSIC -



## EINE KLEINE GAMELAN MUSIC

..... for instruments of any tunings and any type.....

Construct 3-note melodies of a step followed by a skip or a skip followed by a step in any scale, mode, key, in any tuning, either upward or downward (but not both in the same melody).

Apply these melodies to the motive above, which gives the rhythm and order of the three tones. Play the same melody for at least two times through the motive. You can also play the motive mirror-fashion, from the highest to the lowest note and so on.

### VARIANTS:

- Accent either the lowest or highest tones or both.
- Omit all but the accented tones.
- Play only the long notes and fill them in with eighths including an eighth on the next beat after.\* The last beat, as is.
- A sustaining instrument may play a long tone in place of the written eighths, and rest for the long notes of the motive.
- Gongs or gong-like sounds and other percussion instruments can be added to the long notes.

KEEP the same tone(s), the same variant for at least two repeats before changing or resting.

ENDING: When all instruments are playing the rhythmic variant (eighths in place of long notes), that becomes the last time.

\* see rhythmic underlay in score above

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# Faust Crosses the Raritan Somewhere in West Africa...

--- a performance piece for synthesizer

Take a familiar tune, a march or anthem, for example:

## "On the Banks of the Old Raritan"

My fa - ther sent me to old Rut - gers, And re -  
solved that I should be a man, etc.

Tune the sequencer to the beginning notes of the tune, as many as there are places to the sequencer. (This may take some clever shaping of the melody to fit the rhythmic grid of the sequencer.) Thus, for a 10-place sequencer, we have:

First sequence: 1 2 3 4 5 6 7 8 9 10  
Second sequence: 11 2 3 4 5 6 7 8 9 10  
re-tune

While the sequence is repeating (live), re-tune the *first* sequencer note to the 11th note of the tune (or the number plus one of the total sequencer places.) *Take your time...* and let the stages of re-tuning provide variations on that note as it comes around in sequence. Make use of microtonal and sliding effects, overshoot and finally land on the new pitch, ornament it. Then, in a like manner, tune the second sequencer note to the 12th note of the tune; the third to the 13th and so on to the end of the tune, re-tuning the entire sequencer step by step as many times as necessary; ending when all places of the sequencer have been tuned to the last note of the piece. (A chart of these changes for each dial of the sequencer is useful.) Some microtonal differences in this final unison are part of the sound of the piece. Let it go on this way for a while as a "coda."

A suitable wave-shape and envelope should be chosen. Changes in timbre, envelope, and volume may be used during the piece, but should always be gradual and subtle.

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GONG DANCE a 7 by Daniel Goode

--for seven performers with hand-held gongs--

Line up in order of pitches, high to low.

In a march-like tempo, each plays their gong in order, high to low, one per beat with the eighth beat as a rest:

1,2,3,4,5,6,7,(rest). During the next 8 beats, #'s 1 - 6 exchange places in pairs while #7 improvises an 8-beat rhythmic solo:

↔↔↔↔↔↔↔↔  
1,2,3,4,5,6,(7 solos)

2,1,4,3,6,5,7,(rest). Play this resulting new pattern as before.

2,4,1,6,3,7,5,(rest) While #2 solos, the remaining 6 players exchange places in pairs and this resulting pattern is played. This process continues with the solo alternating between one end of the line and the other. The 8th time is:

7,6,5,4,3,2,1,(rest). After this phrase, instead of one solo, all improvise together rhythmically for 8 beats while turning in place. Then repeat this line, after which #7 solos and the rest exchange places. The process continues as before until the original series reappears the 8th time:

1,2,3,4,5,6,7,(rest) In the next 8 beats, the players turn in place silently and on the 9th beat play one note together, not loud.

The piece can be performed as a stationary line or as a moving line (a processional). If the latter, the performers should have their shoulders facing the audience. In order for the line to move, the rear of each exchanging pair must move ahead of the other. Room must be kept between each person in line. During the tutti improvisation, the direction of the line can be reversed, so the line ends where it began. If on a march, the line could simply continue in one direction.

A well-rehearsed style of performance is necessary. One suggestion is to have each person develop a consistent style of movement and gesture which is unique and continued throughout the performance. There should also be some group gestures in common, for example turning the head in the direction the sound is moving before, during, or after one has played one's note.

The piece may last one complete cycle, or many. If many, the ensemble might develop some variants such as occasional syncopation during the playing of the series.

# GONG SPREAD

by Daniel Goode

—————*for any number of seven or more performers playing a family of (similar sounding) hand-held, resonant instruments such as gongs.*

A regular pulse is used throughout: slow or moderate in tempo.

At least two or more people begin by playing no more than one note per beat. Play a rhythmic unit (or cycle) that equals the number of people who are playing:

2 are playing = cycle of 2 beats

3 are playing = cycle of 3 beats... etc.

Play only once (one note) in each cycle, no matter how many beats long the cycle is.

Play only on the beat, no off-beats.

Play on any beat in the cycle, resting on the other beat(s).

After the initial group has been playing a while the remaining group(s) may begin at any distance from the first group as long as they can hear and co-ordinate rhythmically through a common tempo.

Any performer may leave or join a group at any time. Make a visually clear, aesthetically acceptable gesture when entering or leaving so as to cue the new metric cycle.

When someone leaves or joins a group the rhythmic cycle changes as smoothly as possible to the new number of beats. At that moment any player may choose (or not) to move to a different beat in the cycle coming up.

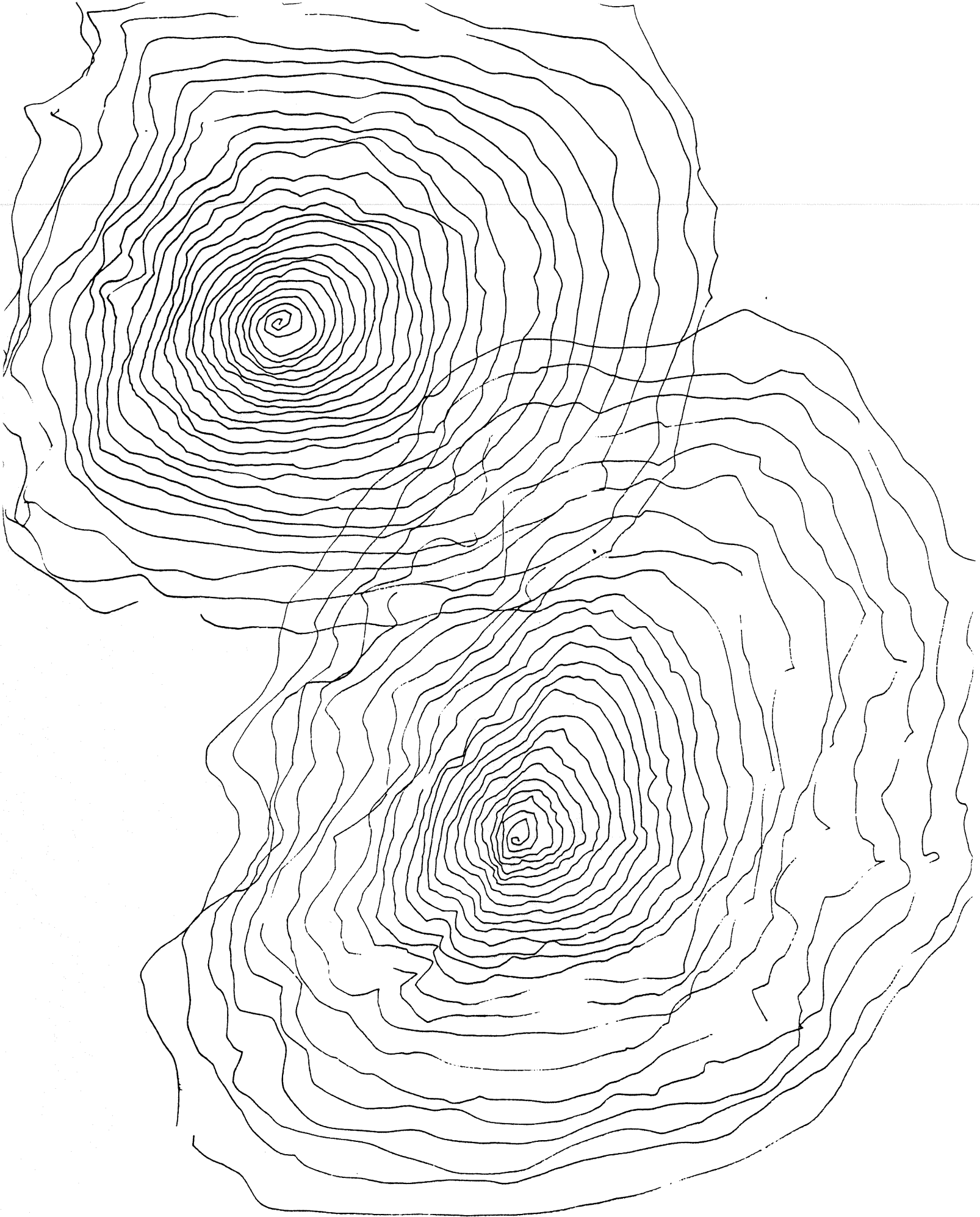
A 'group' of one occurs only when all but one person is left in a group. That person may continue playing the cycle of one beat or stop and go to another group.

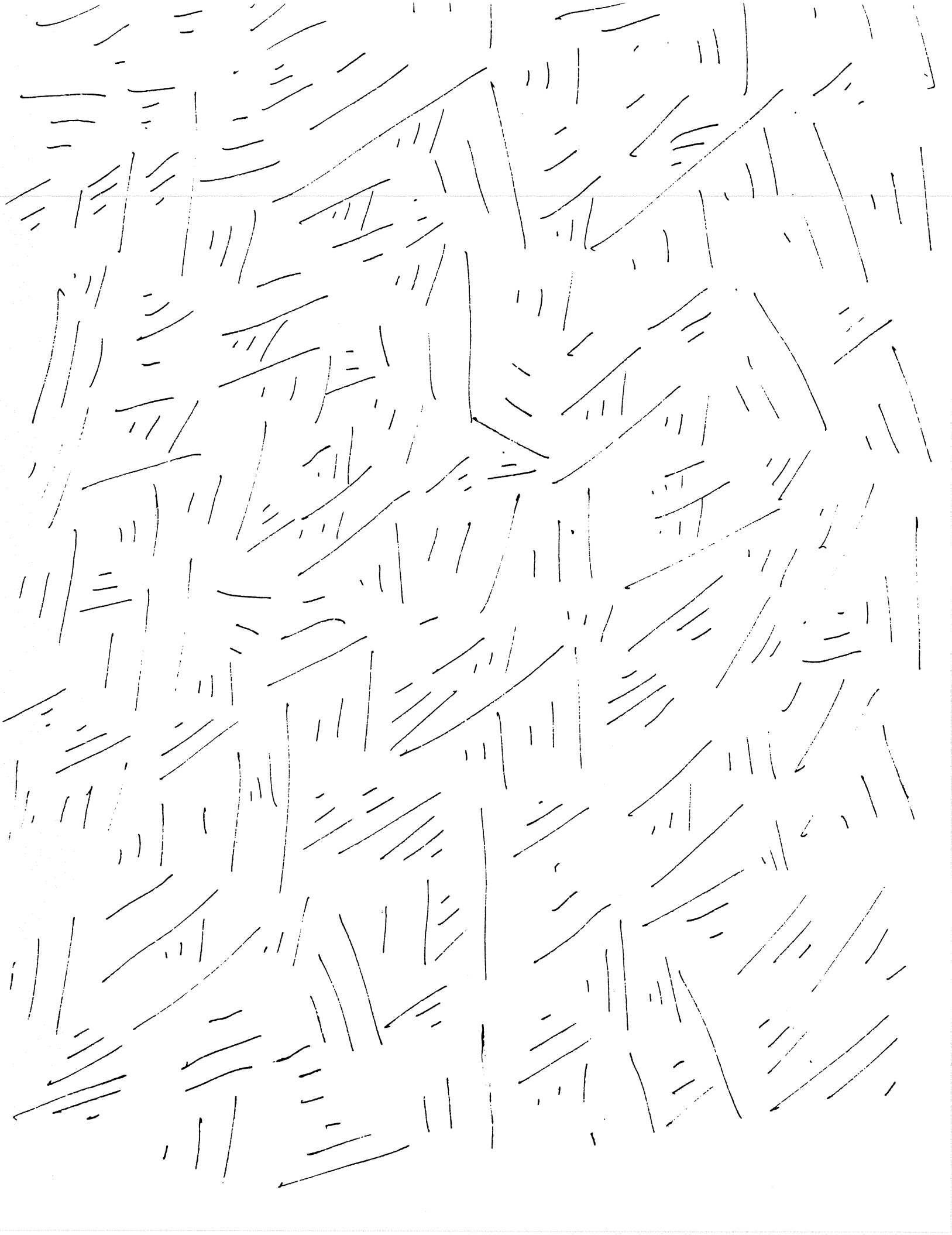
Never play while walking to a new group.

Let a group stay constant for a good while so that the polyrhythms among groups can become audible. Use dynamic and timbral changes sensitively during these periods of rhythmic stasis.

To start a new group in a new place, go to that place and wait for one or more to join you. Or go with someone else or several to the new place and begin.

ENDING: There are many possible ways of ending consonant with the rules given. Examples: (1) All groups coagulate to one, and someone gives a cut off. (2) All groups subtract to one person, each stopping at will or on any agreed upon time, either diminuendo or non-dim. (3) Ending occurs with any group configuration subjected to a diminuendo to silence. (4) Individuals could leave groups randomly until all are gone or have stopped playing.





Find a long series of random numbers, mathematically generated. For example: 0 through 9 25 in the series above. These numbers will be the notes of the GAMELAN scale. If there are more numbers than notes in the scale, assign the extra numbers to unpitched gongs, drums, other percussion instruments, or instruments with pitches other than those in the gamelan scale:

For example, if numbers 1 through 7 are the notes of the PELOG scale, then you might assign: 0 = drum, 8 = percussive sound on the wood of gamelan instrument, 9 = unpitched gong.

TWO PIECES suggest themselves:

ONE. Assign each person in the ensemble one numbered note. Choose a regular pulse and play each note in the series, one per pulse. Each person plays only when their number occurs. The length of the piece is determined by the occasion.

FIRST VARIANT: Let each number of the series also determine the number of beats between notes, e.g.:  
6 4 1 3 2 etc. (Zero would be played simultaneously with the next note in series.)

SECOND VARIANT: Let each number also determine a scale of dynamics from 0 (=softest) to 9 (=loudest). In this variant a large gong should be zero, and it should be placed nearest the audience so that subtle, soft playing will be heard.

TWO. Let each person play the whole series, or that part of it which is on their instrument. Let the leader give the tempo with 9 counts out loud in unison with the rest of the ensemble vocally. On the attack of the first note, each person internalizes that pulse and counts silently without reference to any one else's count, playing the series to that count as in the FIRST VARIANT.

Since each person's pulse will vary somewhat from each other person's, there will be constant random changes in phase of the attacks. If you hear that you are getting way ahead or way behind most of the ensemble, modify your tempo very slightly to change that tendency. The SECOND VARIANT may also be used in this piece.

HEAR THE SOUND  
OF RANDOM NUMBERS  
for gamelan (or other)  
ensemble  
for "SON OF LION"

Daniel Goode  
November 1978

----- an homage to Martin Buber's idea of the I - Thou relation -----

I ↔ ou

Start from the sound of the word YOU as a whole or in any of its parts (phonemes). Chant the sound(s) in long, slow-breathed phrases.<sup>1</sup> During the process of chanting begin to turn your inner attention to another human being, or to a part of the animate or inanimate world, or to the universe as a whole, or God. Bring yourself slowly to the point where you can address this other presence directly in the most intimate way possible. That is, establish your own contact through inner address so that the other presence is not an object, but an equal, responding as intimately and directly to you in its own way. Let the word YOU symbolize this relationship. And when you feel this point has been reached let your chant stop immediately (even abruptly). If you feel that you cannot reach this point, gradually and beautifully let your chant fade out, to try once more some other time.

This chant can be done as a solo, or a duet, or as an ensemble. If the piece is done as a duet and the two want to turn the inner address towards each other, they may want to combine it in some way with the traditional "meeting of eyes" by chanting with eyes closed until the YOU-point has been attained, then opening eyes as one stops chanting. It may be helpful to make some musical decisions about kinds of vocal sounds, degree of pitch variety, etc., to ensure good ensemble feeling.

<sup>1</sup>Variant: at some point when the first sound(s) are quite developed, introduce as smoothly as possible the sound of the word I in parts or as a whole. Continue both sounds.

A large bag of leaves is suspended above the stage and a hole is made so that the leaves will come out.

This piece was composed for and performed by the DownTown Ensemble in its up-State concert at Amble Dance in Philmont, New York, October 30th, 1993. In that performance the bag was goaded occasionally by R.I.P Hayman with a rake.

**modes of playing:**

- ~ literalistic (down=down; flutter=flutter; time of fall=time of playing; no.of leaves=no.of players in 1,2,3, a heap format, etc.)
- ~ reverse literalistic (up=down; time=time but out of sync. e.g.after the fall, one leaf falls = many play, vice versa, etc.)
- ~ indirect (use only the time frame of the fall; literalistic to one parameter but stretched in time or condensed in time; up in direction but no other connection; no.of players literal, other parameters indirect)

**modes of leaverage** (dropping leaves):

- ~ vary leaf flow: single leaves if possible  
a few leaves
- ~ pauses between leaf-falls can be controlled
- ~ interact with players: e.g. let them finish a playing event before sending more leaferage down, interrupt with some very different kind of flow (heavy for light, single leaf for a bunch, etc.)

**ending:** piece is over when the bag of leaves is empty.

NOTES ON "MANTRA SWING" : *Relâche Performance*

## Instrumentation:

Flute/piccolo  
 2 Soprano Saxophones  
 Bb Clarinet  
 Bassoon  
 Piano (not DX5)  
 Accordion, The King of Instruments  
 Drums--assortment of drums, ad. lib., maybe some to be played with hands, others with sticks

Solo Instruments (bottom part): Piano and Accordion.  
 General Sound Quality of Wind Parts: gentle, African--rather than raucous, honking, wailing.

All wind instruments standing if possible.

Parallel intervals in group modules: mainly 4ths, 5ths, 3rds, 6ths. (Maybe minor 7ths and major 2nds, but certainly not minor 2nds or major 7ths.)

Octave transpositions ad. lib. But start with piccolo 8va (sounding), 2 soprano saxes loco, bassoon and clarinet 8ba.

Save the parallel interval treatment until later in the piece. Stick with unisons/octaves for awhile.

The development of a thickened texture in the solo part is very important: e.g., through (a) added 8va doublings, (b) holding notes through, (c) dominant, tonic, subdominant harmonies--blues chords, jazz chords. The group part can respond in embellishments, etc., to the solo statement.

Group part: gradually add mordents, etc., ad. lib.

End: gradually group joins solo part and all end together.

Solo part: don't imply F major until #8.

Tempo: Quarter Note = 96

MANTRA SWING : 97?, Daniel Goode

Each module (group-top & solo-bottom) should be repeated a few or many times.

The group melody can be embellished ad lib. with parallel intervals (any ones).

The solo part may be altered as it is repeated: notes added, subtracted, endings changed, chords added, but it should never be much longer than the original phrase that it is varying.

It is suggested that the soloist lead so the group will know when to reenter.

Rhythm: afro, afro-cuban, Latin or imitation Indian (tabla sound), but not Rock!

The musical score is handwritten on ten staves, organized into five pairs. Each pair represents a 'module' consisting of a 'group' part (top staff) and a 'solo' part (bottom staff). The staves are numbered 1 through 10 in the top left corner of each pair. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a fluid, handwritten style, reflecting the improvisational nature of the piece. The 'group' parts often feature parallel intervals, while the 'solo' parts show more complex melodic lines with some embellishments. The overall structure suggests a call-and-response or layered texture between the group and the soloist.

**NOD-DRAMA** ("Child of Wind Symphony").....Composed for the DownTown Ensemble  
1993

- 1) Choose any note in any range. Agree upon a slow pulse. When in playing position, silently:
- 2) Nod together on that beat. After 6 to 8 beats in unison nod with any accompanying body movement which your instrument permits, close your eyes and continue to nod to your internal version of that beat. **Lights should dim somewhat, gradually; if gels available, a soft red, or yellow should gradually be added during the same time, the total illumination: dim.**
- 3) After another 12 -16 beats of nodding on your own count, eyes still closed, **play your tone softly (mp)** on every one of your beats, not influenced by others' beats. Note can be short, or be sustained till next attack. Envelope can be shaped by dynamics and articulation, but should not stand out too much from the general sound. (Polyphonic instruments may choose a chord, or may play a single note. Non-pitched percussion may make single attacks or play rolls on one or several instrument to make repeatable timbres.)
- 4) After about \_\_\_\_\_ (beats, minutes) put a rest with a nod in place of every other beat. After a short time of about \_\_\_\_\_, continue to add more rests (with nods) until all players are silent, while nods continue.
- 5) Open your eyes and let your silent nod come into unison with others, still at a slow tempo, though **different** from the last pulse. Choose new pitch(es), any register, either one(s) heard in the ensemble previously or not, and:
- 6) When a secure unison nod is reached, let a signal be given to **play that beat (while ending nods): Loud**. After two unison beats, close eyes and keep your beat as you remember it, not influenced by others. Let **tiny tempo differences grow naturally into larger ones**. (Lights should return to full before the loud tutti entrance.)
- 7) A long gradual decrescendo to soft should ensue. Open eyes sometime during this. Individuals should drop out in a predetermined order, and SOLOS begin (see SOLO instructions and score below) while the previous material continues. Experiment with occasional changes in your pulse-pitch. To make it easier for soloists to find someone's pulse, make a gesture or nod to communicate your pulse visibly to soloists.

**SOLO 1**  
Any pitch/register; play Solo 1,2,3, then any order; pick any pulse going; any no. of soloists

M/m 2nd above or below

pulse

**SOLO 2**  
M/m 3rd above or below

**SOLO 3**  
P/A 4th above or below

# Random Chords

	soft,slow	A	B
PEKING	3.6..3...6..1...0..2.0...2...3.2...2.5..0...0..1...2..0...1..0..5.6..6.		
SARON	0.2..0...6..6...0..1.6...2...2.3...2.6..1...6..0...2..2...5..5..2.2..0.		
DEMUNG	③3.①...0.⑤...0.0⑤...6...1.2...3.2.2...3.0...⑤.1...6..6..5⑤.6.		
SLENTEM	1.5..5...5..2...6..0.6...0...3.6...5.5..1...6..5...0..1...6..5..6.6..3.		
	C	D	E
	1.2...0..0.2...6.5...3.5.5.2.0.0.3...5..1...0..6...2..6...5...5...1..1..3..3..6.2...		
	1.0...0..3.6...0.2...3.3.1.1.0.5.1...5..0...3..5...0..3...2...5...0..5..2..3..1.5...		
	3.0...⑥.1.2...2.2...1.2.3.0⑥5.0...⑤.5...⑥.6...⑥.5...1...3...2..5..1..5..3.2...		
	1.0...2..6.2...3.2...5..1.1.2.1.6.1...6..0...6..3...6..0...0...2...0..5..2..0..0.2...		
	F	G	
	5...5..5...2...1...2..3...2.6...1...2..3..6...0.0.3...0.2...3...5.2..3...5...6..5...		
	0...2..2...5...2...2..3...2.0...6...5..0..0...2.5..1...6..0...1...0.2..3...6...5..1...		
	1...6.③...6...6...1...3...⑥.0...③...6..3..②...0②.2...③.0...⑤.0③.2...0...③.0...		
	1...0..0...2...3...2...0...2.0...5...5..1..0...1.0.3...3.0...5...2.3..3...2...5..5...		
	H	I (loud, faster at letter I)	J
	0.0...3...2.3...6.2.2...1...2..0...2...0.1...5..2...0...1...5...6...3...1.3.0.2...		
	2.6...3...3.1...0.0.6...1...3..5...1...3.2...1..6...0...6...6...2...0...5.1.1.5...		
	0⑥.2...5.6...0⑤5...①.2.6 <sup>e s</sup> 6 <sup>c</sup> ...0②...3..0...②...0...⑥.6...①...3.0②0...		
	0.5...1...0.2...1.0.3...5...0..2...3...3.3...2..2...0...1...0...1...1...0.2.2.6...		
	K	L	
	1...1...5...6.6...0...5.0.5...5...5...1...1...3...3..3..6.0...5..2..6.5...2...6..2...		
	1...6...0...0.6...6...3.6.2...1...2...3...5..0...2..0.2.2...6..5..1.5...3...2..5...		
	③.1...0...③.2...6...0②0...⑤...6...2...1...0...②.2.①1...①.6..0①.5...1..0...		
	6...3...0...0.2...0...0.3.6...0...3...2...6...1...2..2..0.6...1..3..2.5...2...6..6...		
	M	N	
	0.1.6...3...5...2..6...6...1...0...5...0.5...3...0...1...1..5.2...0		
	2.1.3...6...0...6..0...0...6...5...6...6.6...6...3...2...6..2.1...5		
	⑥.0⑥.3...1...5..6...⑥.5...3...2..3.1...0...②...1...3..5.0...		
	1.6.2...3...0...1..1...5...2...1...6...3.5...0...3...2...5..3.2...		

The piece can be played in either Slendro or Pelog (but not both). Numbers are those of either scale. Zero is a hand held (or mounted) gong. Each player has one. They should be of complex spectrum and pitched in general from low to high (Slentem: lowest). Hubcaps hung from cord is one possible sound. The dots mean either 1, 2, 3, or 4 beats between chords, controlled by the leader: the Slentem player. Each chord is played as an arpeggio from Slentem through Peking. The Slentem player leads the quartet, counting the beats (it should not be metronomic). The speed of the arpeggio should vary, even within one chord, but always sound smooth, as if being produced by one hand. In the second part of the piece (letter I) the contrasts of arpeggio speed should be greater than in the first part. The line through the Demung part indicates an optional obligato melody part than can be performed by a wind or string instrument. The circled note is held for the duration of the line, and cut-off gracefully on the last note of the connected line. (Thus only one pitch sounds for the the length of that line: expressive variations of dynamics, vibrato, timbre can be used sensitively, but overall volume of the obligato must never exceed that of the gamelan instruments). The instrument must be able to play in tune with the scale notes. **Random Chords** was composed about 1981 and is one of three random number pieces by the composer. It is recorded in Pelog with clarinet obligato on the cassette, **Gamelan Son of Lion**.

for Malcolm Goldstein to play..... and Ann to enjoy

### The Red and White Cows

A rancher bought a white cow, and in the following year a red one. Each succeeding year he duplicated his purchases of the preceding two years, buying the same number of cows, of the same colors and in the same order. Thus, in the third year, he bought a white and then a red cow; in the fourth year, a red, then a white, and then a red cow; and so on. What was the color of the nth cow?

-- proposed by J.V. Pennington, Houston, Texas  
in American Mathematical Monthly, vol.64,  
page 197, 1957.

1 = a white cow  
2 = a red cow

Musical realization:

2 is always higher in pitch than 1.  
2 is always two beats and 1 is always one beat, at whatever tempo.

Between commas: no change or gradual change(s) in sounds or tempo.  
After a comma: discreet ("sudden") change in one or more qualities.

A change can be of:

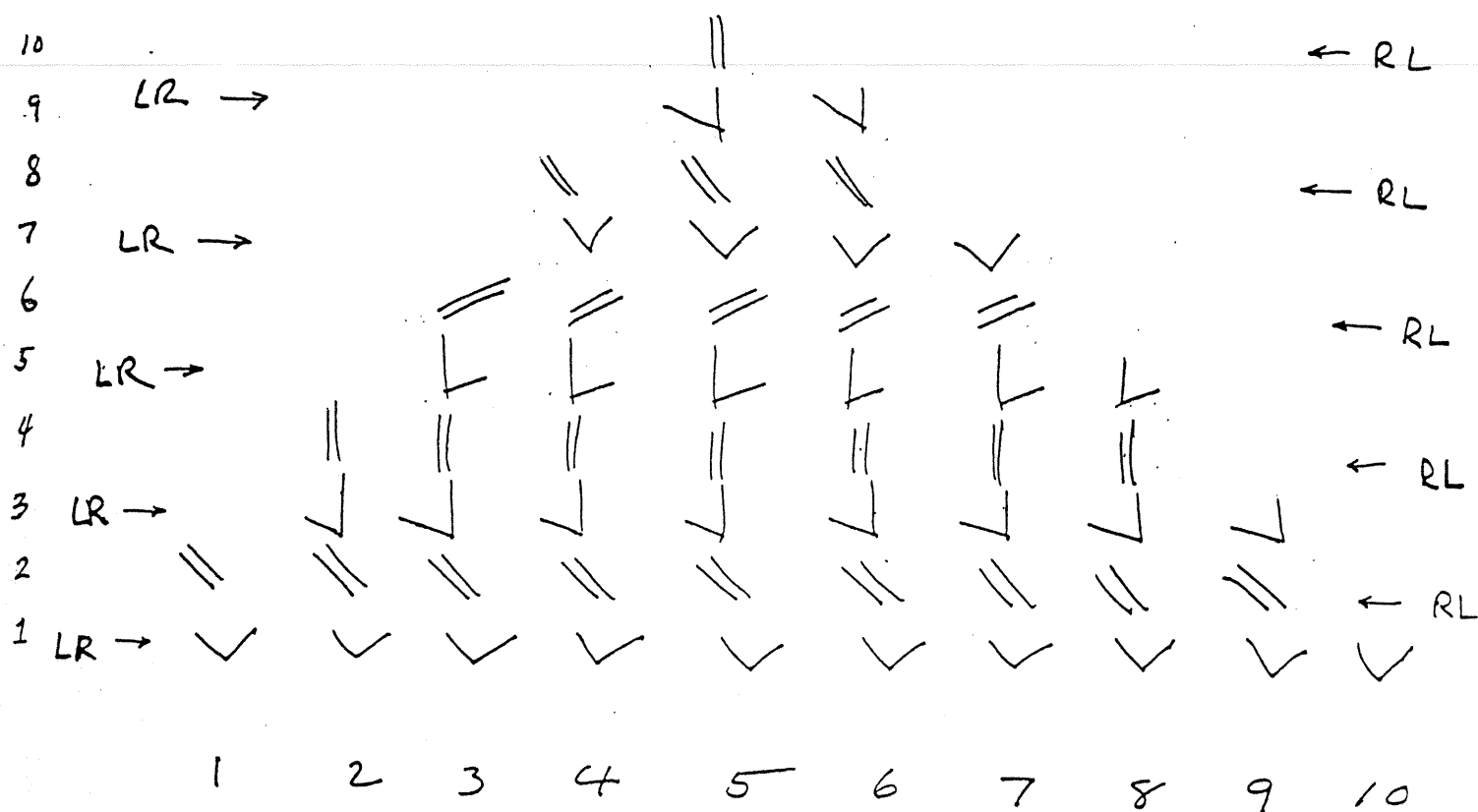
pitch  
timbre  
tempo  
dynamics  
articulation  
density  
harmony  
emotional import

The sounds chosen for 1 and for 2 may be single or complex,  
pitch-like or noise-like

Daniel Goode, July, 1979

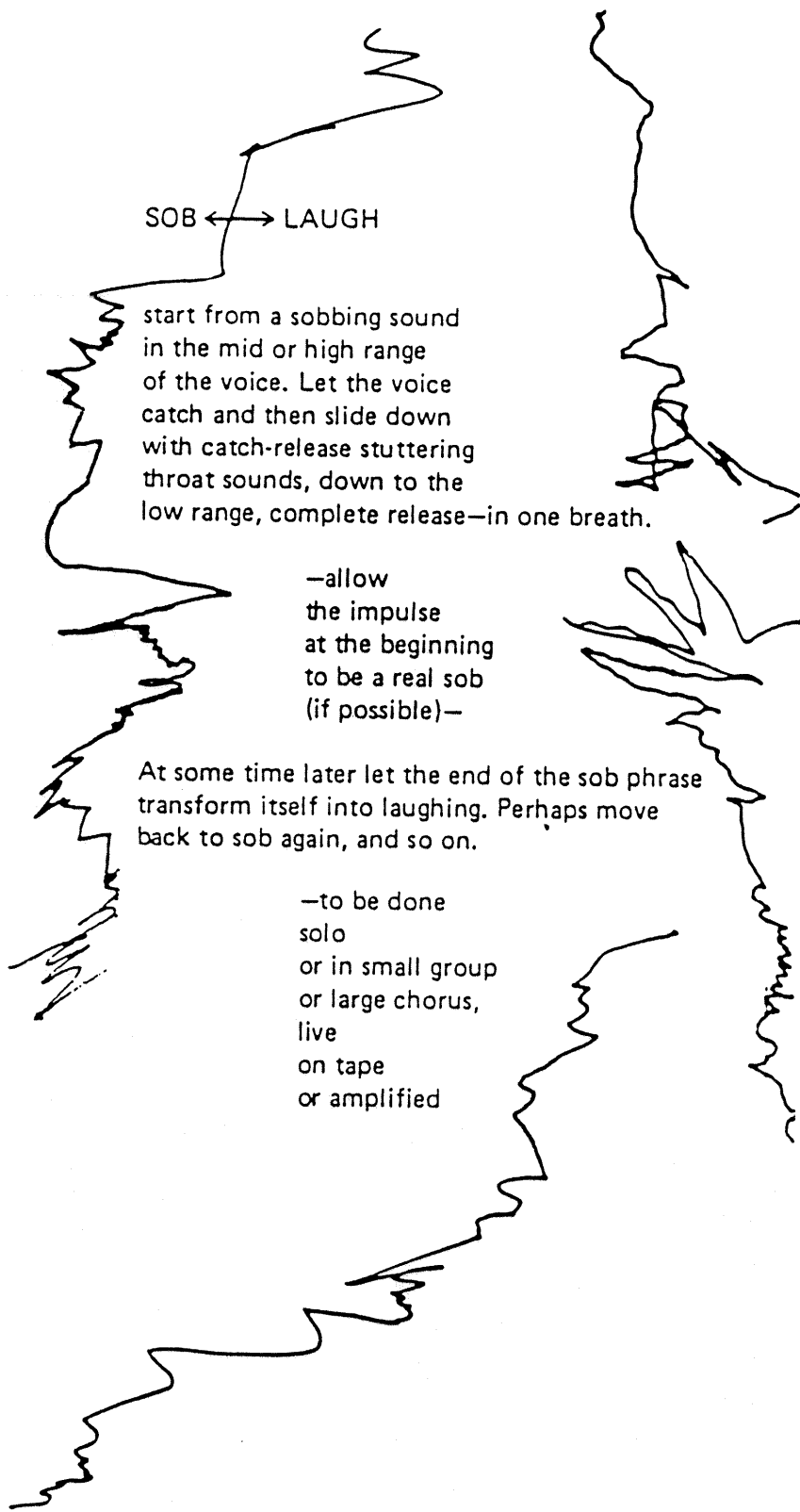
$$1, 2, 1-2, 2-1-2, 1-2-2-1-2, 2-1-2-1-2-2-1-2, 1-2-2-1-2-2-1-2-2-1-2, 2-1-2-1-2-2-2-1-2-1-$$
$$2-1-2-2-1-2-2-1-2-2-1-2 \quad , \quad 1-2-2-1-2-2-1-2-2-1-2-2-1-2-2-1-2-2-$$
[illegible]
$$2-1-2-2-1-2-1-2-2-1-2, \quad 1-2-2-1-2-2-1-2-2-1-2-2-1-2-2-1-2-2-1-2-2-1-2-2-$$
[illegible]
$$1-2-1-2-2-1-2, \quad 2-1-2-1-2-2-1-2-2-1-2-2-1-2-2-1-2-2-1-2-2-1-2-2-1-2-2-1-2-2-1-2-2-$$
[illegible][illegible]

2-1-2-2-1-2-2-1-2, 5 1 m i l e ad i n f i t u r e



**SEMAPHORES** is for 10 mallet, and/or keyboard instrumentalists, conceived originally for gamelan in mixed slendro/pelog tuning, arranged generally in high-to-low register, in a line or shallow semi-circle. The score is read bottom to top with the two hands also alternating: L-R, (even division of the beat), for each of the 10 beats in the lowest line, then R-L for the next line of 9-beats, L-R for the 8-beat line, etc. through R-L for the one-beat line. Each symbol in the score shows, by the angle of the two lines, the approximate angle of the two arms on the instrument. Within that gesture pitches can be freely chosen. The pulse (tactus) is medium-fast or fast, the sound is resonant. The cycle of the ten score-lines (of 55 beats total, always divided in two by L-R or R-L gesture) is played with variations. Here are some possible ones, order arbitrary:

- I. Everyone plays all the way through.
- II. One player in turn drops out (low-to-high) after each score line.
- III. One player at a time (low to high) drums on wood in rhythm from drop out point (as defined in II. above), so all are drumming by the top line.
- IV. One player drops out each line as before in II.
- V. One player at a time (low to high) continues last gesture they are playing
- VI. Hand-held gongs (like hubcaps) are gradually substituted by players up or down the line (during variant I, one stroke per beat (gongs: low to high). When all are playing gongs, the line of ten play L to R to L, etc., once on a beat so sound travels, oscillating back and forth up and down the line. By again substituting the score motives for the gongs, the original keyboard sound can gradually take over from the gongs.
- VII. An ending can be devised from any of these variants.



SOB ↔ LAUGH

start from a sobbing sound in the mid or high range of the voice. Let the voice catch and then slide down with catch-release stuttering throat sounds, down to the low range, complete release—in one breath.

—allow the impulse at the beginning to be a real sob (if possible)—

At some time later let the end of the sob phrase transform itself into laughing. Perhaps move back to sob again, and so on.

—to be done solo or in small group or large chorus, live on tape or amplified



## STAMPING IN THE DARK

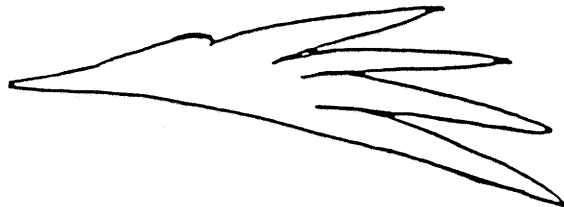
for a group of people (as few as 2)

close eyes

count out loud in unison at a slowish tempo up to 12 (try out other numbers) and from then on repeat the counting silently to yourselves at the same tempo. On the (silent) "1" of each grouping stamp one or both feet.

Try to find a common tempo from the way the stamping coincides or fails to coincide; for example if you find yourself stamping ahead or behind most other people, slightly alter your tempo of counting.

Keep eyes closed throughout. After a while, move slowly in the room, perhaps seeking to group yourselves by sound (e.g. getting closer in space to those whose beat you are in close tempo with—or some other idea of spatial arrangement. Determine beforehand how to end the piece.



### Three Talking Sculptures for Election Day

-- Daniel Goode

*composed for the DownTown Ensemble, October, 1992*

You have a tape to play through your headphones. Attach a portable tape player to yourself in such a way that you can play your instrument. Situate yourself any place in the performance space, or among audience members, but clearly visible. Only you can hear the tape, though you may occasionally take your headphones off so the sound can be detected by some audience members.

*tapes are available from the composer: contact Frog Peak Music*

Your job is to create a performance in sound, word, gesture based on what you hear on the tape.

-- You may imitate as accurately as you can any sound, text, timbre you are hearing.

-- But you are under no obligation to imitate literally what you hear.

-- You may 'develop' the computer voice style, or you may use your own voice's intonation. You may 'misinterpret' the text especially if you are not sure what the voice is saying. You may depart from the text: make your own textual variations, commentaries on the spot or rehearse them beforehand.

-- The same possibilities are available for the non-vocal sound (the synthesizer's pitch-following of the computer voice).

-- Your gestures and decision as to 'what you are', how to embody it, how to dress, stand, move is your own, but should flow from some compositional/performance decision.

-- You may stop the tape, take the phones off while it continues, rewind it any time. You may freeze into inaction.

-- Move to a new spot in a clearly defined break from your 'character.' Then resume your same 'character', or you may change all or some of your parameters, including your 'costume.'

-- How to interweave your instrumental playing with your text delivery is your own decision. You may depart from what is coming through your headphones, use it as a counterpoint to what you are doing, or turn it off while you play/speak, any time.

# WALKING PIECE

FOR THE DOUGLASS STEPS

—— overlooking the Paritan River

for any no. of people

- Start anywhere on the steps, walking along the length of the step until a crack is reached; then change to one level higher or lower and continue in the same direction. Reverse directions at end of steps.
- Where a flight of smaller steps interlocks, you may change to any level of the steps and/or change directions.
- When meeting someone on your level, turn and go in opposite directions.
- The turn could be a hand shake and pivot or a square-dance-like turn or a motion of one's own devising. It could be the same motion for everyone or different.
- Variant: if the group is very large or even if it isn't, turnings could be restricted to meetings between people with the same colored shirt (or hat, or gloves)

2/11/76 N.B. Daniel Goble

# Wind Symphony



Begin with the quarter-note Pulse, choosing any pitch(es); either tutti or individual entrances. Always stay on the Pulse at least 5 beats (longer is usual) before beginning Motives (1-9).

Any instrument may begin with *Motive #1*, choosing one or more pitches which are repeated as is the rhythm. After playing a Motive, go back to the Pulse using any pitch(es). Each player decides when to start a new motive, how long to play it, and which pitch(es) to use. Always go to the pulse inbetween motives.

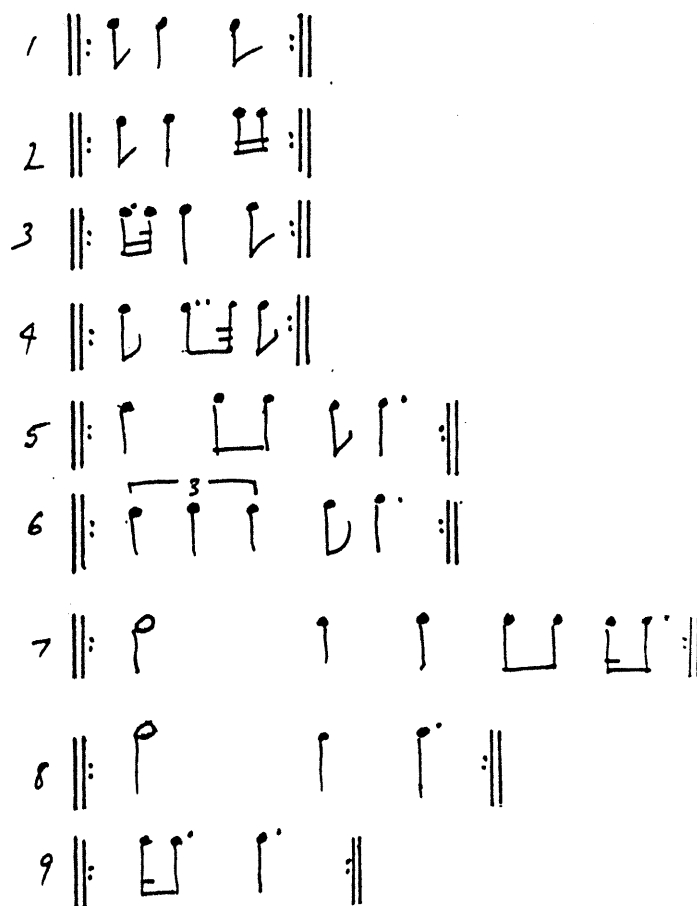
In general agree how long to take moving through the whole of the nine motives. Explore overlaps and rhythmic unisons of the same motive overlaps of different motives, large tuttis, and small soloistic moments. The Pulse must always be present.

Devise an ending, such as a return to Motive #1 followed by tutti on the Pulse, or fade-outs or other strategies.

Pulse may acquire (later in the piece) off-beats or other ornamentations.

Tempo is moderate to snappy. Many different affects, moods, dynamics may be included in one performance. Experiments in consonant, dissonant, and changing harmonic textures are all part of the creation of a successful realization. Strings and percussion are useful additions.

In playing, seek resonant situations, of any dynamics, by listening to the whole sound and contributing what is most needed. If a performance is not working, seek unities - such as returning to the pulse, or doubling up or overlapping on a particular motive or two.



W I N D                      S Y M P H O N Y                      -                      D a n i e l   G o o d e

composed for The Wind Band in October, 1980; first performed on the Staten Island Ferry for its Diamond Jubilee, October 26th of the same year, between 12 noon and 2 P M.