

# Gamelan in the New World

## volume two

PERFORMED BY THE  
GAMELAN SON OF LION

M  
5  
G192  
G192  
1979  
v.2

MUSIC LP







ENSEMBLE MEMBERS

Photo by Rosalie F. Winard

**SIDE 1**

Band 1 In Scrolls of Leaves 10:12

Barbara Benary

Band 2 40 Random Numbered Clangs 14:40

Daniel Goode

**SIDE 2**

Band 1 Solar Winds 12:11

Peter Griggs

Band 2 Gamelan P..C 11:33

(Prelude and Conclusion)

Philip Corner

**Performers:**

Barbara Benary

Iris Brooks

Michael Byron

Jon Child

Philip Corner

Rosalie Donatelli

Daniel Goode

Peter Griggs

Larry Polansky

Evan Schwartzman

Holly Staver

Mark Veregge

Rosalie Winard

and guest vocalist

Ma Prem Alimo

Recordings by Jon Child, with the assistance of Paul Reid and John Jansen at Livingston College Electronic Studio in New Jersey, Chris Breck at Creative Music Studio, Woodstock, N.Y., and Clack Studio in New York City.

Cover Credit: Rosalie Winard, cover design and photograph

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## GAMELAN

...is the name for the indigenous percussion ensemble of Java, Bali and other parts of Indonesia. It consists of a basic group of metallophones (xylophones) and gongs, tuned in the unique non-western scales of slendro and pelog, to which other instruments may be added, such as zither, flute, drum, voice, etc. Built in America by composer-ethnomusicologist Barbara Benary in 1974, the Son of Lion set functionally duplicates the form and sound of the village-style traditional Javanese gamelan.

There are perhaps fifty gamelan sets in America at present. Most are at colleges and universities. Gamelan Son of Lion is one of a very few ensembles which perform as independent professional chamber groups. Our aim has been to further the assimilation and appreciation of these instruments and all the music of which they are capable: both the music of Indonesia and the music of America. The latter is our specialty, and this album along with its predecessor (Folkways FTS 31313) represents the music of the group's own composer members, a repertoire which has grown from four pieces in 1976 to more than forty now in 1981.

In addition to its new music activities, Son of Lion has also been involved in performing wayang kulit shadow puppet plays with music, traditional and modern accompaniment for dancers, and in giving workshops in the greater New York area on various gamelan-related topics.

The current ensemble of players was formed in 1976. The members come from a variety of musical and artistic backgrounds, including classical and ethnic flutes, percussion, clarinet, violin, recorder, piano, American folk music, video, photography and ethnomusicology.



From here music is taken  
to return to the flux  
from which its pieces come.  
(B.B.)

2457   2457 $\dot{2}$  $\dot{1}$    47 $\dot{2}$  $\dot{1}$    7 $\dot{2}$  $\dot{1}$ 27467 $\dot{1}$    67634



40 RANDOM NUMBERED CLANGS  
by Daniel Goode

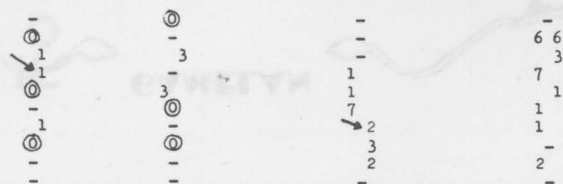
This is the third of a series of pieces for gamelan based on random number sequences. Harmony is to be re-heard by laying out a random sample of chords and simply listening... a few rules for time, for density, some ensemble cues...

Each keyed event has within it a tutti chord followed by a rhythmic improvisation within that chord, ending with an arpeggio of those notes. Forty of these, an arbitrary amount. The conductor of each chord is a random item too, but cued to the last person in each numbered chord.

The performers are in a line, each with a pair of instruments, slendro and pelog. Each also holds a hubcap gong noised from high to low numbered sounds, going in the opposite order of the low-to-high keyboard instruments. And the all-gong arpeggios are a result of zeros in the random digit series.

All of my random number gamelan pieces told me that the mind puts an order on these structures too, both before, during and after composing them, and that they are then heard culturally, so to speak ...which means within a tradition, probably Western, though I hope enjoyed beyond that one as well.

## IV.



40 Random Numbered Clangs, part for 4th player (of nine)

"40 Random Numbered Clangs" also draws upon the combined pelog and slendro scales. In this piece and in "Gamelan P..C" the composers have introduced the element of noise- pitched, semi-pitched and unpitched. These effects are made by striking the instruments in un-traditional fashions, and by adding hubcap gongs to the metallophone orchestration.

The use of random principles to generate and structure the sounds is one among the various contemporary composition methods used by the gamelan composers. Process is another: the use of mathematical or geometric principles to shape melody or rhythm or form.

SOLAR WINDS by Peter Griggs

"Solar Winds" was composed in August 1979 and is scored for gamelan and soloist. It is one of a series of works for gamelan, some of which have been or could be performed by ensembles of homogeneous Western percussion instruments.

The title refers to a recently discovered phenomenon of our solar system, the solar wind. It is a force, likened to wind, which moves from the sun out through the solar system. Some science fiction writers have envisioned inter-space travel on the solar winds in the distant future. My composition, with its series of time cycles and gradual development, draws upon this image.

"Solar Winds" utilizes both tunings; the players are divided into two groups, with the pelog instruments on one side and the slendro instruments on the other. However, the soloist plays two instruments, one of each tuning.

"Gamelan P.C." in addition to being a process piece, involves an aesthetic currently known as minimalism. In minimalist music, instead of changing contrasts of melody, harmony, rhythm and timbre such as characterize much of western and Indonesian art music, the contrasts are minimized or deleted. The landscape is that of extended time in which repetition (or silence) creates a static texture, and the changes may be few and gradual. And it is these changes, set off against the texture, or perhaps an unchanging texture alone, which are the focus of the piece.

The ensemble is coordinated by a conductor who plays the largest gong (gong agung). The sound of this gong is used both as a cue for the players and to delineate the rhythmic structure of the piece.

The composition is in two broad sections. The first is a series of time cycles or measures, which are repeated many times and which increase and decrease in length. The sound of the gong agung indicates when the players move to a different time cycle. The second section consists of a series of gradual rhythmic modulations by the soloist, within a time cycle of twelve beats. As the soloist progressively subdivides the beat, the musical effect is one of increasing velocity. After a maximum speed is reached, this process reverses itself. Eventually the soloist stops playing and the music winds down to its conclusion.

In writing music for gamelan, I do not intend to

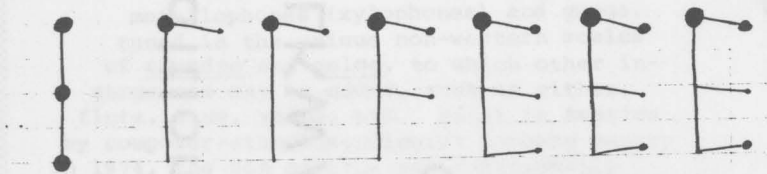


imitate Indonesian music but to create idiomatic works for this ensemble in my own musical style, which reflects

my interest in gradual rhythmic developments, mirror structures, and perceivable number processes.

GAMELAN P..C Prelude and Conclusion by Philip Corner

...progressively divides a common tempo into halves, thirds, fourths, fifths, sixths and so on. The divisions are to be played subtly, blended. Expression of unity-steady pulse- is made harsh, however. The implications of that polarity extend to form, when the timing changes from slow to fast, repeating the process with no less control, but more evident spirit.

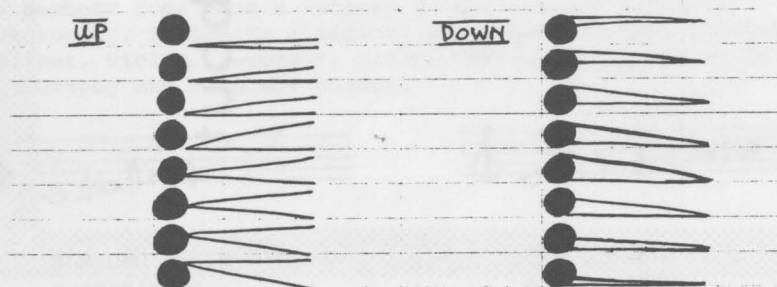


The word "Gamelan" has a personal meaning for me: respect for, interest in, indebtedness to, the music culture of Indonesia. It has added to my previously developed sense of Music as wonderful-sound, the sense of Music as wonderful-measure. Thanks to this I now love numbers- and with no diminishing of the senses. All my pieces in the "Gamelan" series link pitches and durations by perceivable means.



Number, as a lovely reality...  
Hierarchies, proportions, sequences,  
measures...accounted for.

These dynamics always:



ABOUT THE COMPOSERS

Barbara Benary

Born in Bay Shore, New York, 4/7/46. Performer, composer and ethnomusicologist. Violinist by background, performing as well on a variety of ethnic instruments. World Music training and doctorate in Ethnomusicology from Wesleyan University, 1973. Assistant Professor at Livingston College of Rutgers University 1973-80.

Never entered a conservatory or studied with a famous master, but regard as gurus those performer-composers in whose ensembles she has performed: Philip Glass, Alvin Lucier, Jon Gibson, Peter Zummo, Philip Corner and Daniel Goode.

Composition work has been in two areas: theatre and opera, and instrumental ensemble works. Her theatre pieces have been performed in New York and in Europe by LaMaMa E.T.C. repertory company; she also composes for two dance companies and a puppet company. World music materials have been a major influence in this work as well as in the ensemble music. Ensemble pieces are stylistically representative of post-Cage methods. Mathematical concepts often determine the structure. Structured improvising characterizes other pieces.

Since she built the Son of Lion instruments, she has focused much of her compositional efforts on repertoire for this ensemble. Of the dozen pieces they have performed to date, two are recorded on volume One of Gamelan in the New World. She has had scores and articles published in such magazines as Ear (East and West coast branches) and in Scores:Anthology (Schirmer-Macmillan).



Barbara Benary

Photograph by Rosalie F. Winard

Daniel Goode

Born: 1936 in New York City Music was an avocation until he was 22. Then he decided to study composition and did so with Henry Cowell and Otto Luening at Columbia University; about five years later he continued with Kenneth Gaburo and Pauline Oliveros in California. In between there was North Dakota and Minnesota. From 1969 on, his work took two directions: there were works like "Orbits" for sound source and circling walkers, and "Circular Thoughts" for solo clarinetist, performed by the composer, a purely musical structure.

In 1973 he had a dream that he was trying to play the last movement of his chamber symphony, "Inner Motions," for his sister out of doors: he found two smooth sticks, one of them gently forked, and by stroking the forked one with the other was able to coax the sound of the symphony out. A year later it was performed in Vermont.

This was also the time of the Nova Scotia visits and friendships with Cape Breton (N.S.) musicians, learning to play their music on clarinet. His interest in their community was expressed both in transcriptions of the local thrush songs and fiddle tunes, and finally led to the return visit of two Cape Breton musicians to perform with him in "Five Thrushes-Two Fiddles and Piano" at the Kitchen in New York, April 1978. One of those thrush songs is issued on Opus One #71, scored for solo bass recorder.

Mr. Goode founded the Livingston College (Rutgers) Electronic Music Studio in 1971. His "Sound Sculpture Music, recorded there, is also issued on the same Opus One record. Since joining Gamelan Son of Lion, he has composed over a half-dozen pieces for this medium. His work is published by Theodore Presser Co., Lingua Press and in selected issues of Pieces, The Painted Bride, Ear Magazine, Interval, Scores: Anthology (Schirmer).



Dan Goode

Photograph by Bob Schaffer

#### Peter Griggs

born in 1952 in New York City, is a composer-performer whose works have been performed throughout the Northeastern United States as well as England and Japan. His studies include attending Juilliard School of Music Preparatory Division, Bowdoin College, the world music program of Wesleyan University, and University of York, England. His teachers include composers Elliot Schwartz, Wilfred Mellers, jazz artist Marion Brown, and Indian drummer Pandit Sharda Sahai. Musical activities have also taken him to India, Nepal, Indonesia and Japan in 1975-76.

Mr. Griggs' involvement in gamelan music grew out of experiments with "found sound" and home-made percussion instruments, which he used in early compositions. He studied traditional gamelan with Bapak Sumarsam and performed in the

Wesleyan University gamelan, but was also interested in the gamelan as a compositional resource. All in all he has written more than a dozen works for gamelan.

Since 1975 Mr. Griggs has performed extensively with flautist Iris Brooks as a duo. He has composed a series of flute works which incorporate elements of non-western flute techniques. Recently they have performed as a trio with percussionist Glen Velez.

Mr. Griggs performs on a variety of musical instruments, including guitar, lute, tabla (hand drums of India) and other percussion in addition to gamelan. He has appeared extensively at art centers, colleges and museums. Since 1978 he has been music consultant in the Ramapo School District of Rockland County, N.Y. and has conducted a series of music workshops at all grade levels.



Peter Griggs

Photograph by Rosalie F. Winard



# Philip Corner

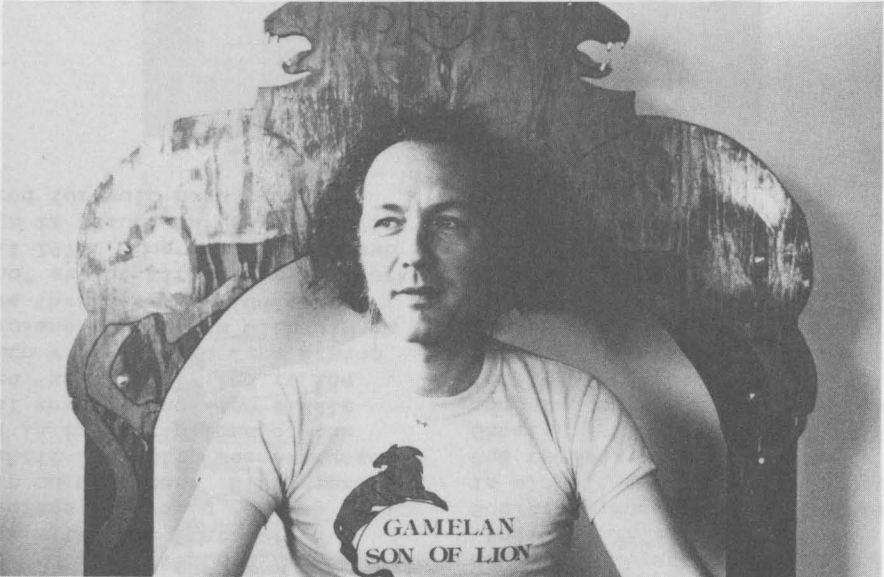
Composer, pianist and improviser upon a variety of natural things. Born 1933 in New York City. Educated at City College New York, Columbia University, Conservatoire de Paris, and by Dorothy Taubman with whom he studied piano for fourteen years. Currently teaching at Rutgers University, where he initiated the theory program of Livingston College. Prior teaching includes the New School for Social Research.

His past services to the new music community include the co-founding of "Tone Roads" and many collaborations with dancers and theatre groups. He more recently initiated "Sounds out of Silent Spaces," a meditation and music making collective which performed regularly at Experimental Intermedia Foundation in N.Y. city.

The scoring of his creative work has involved an exploration into the calligraphic and poetic aspects of notation. While in

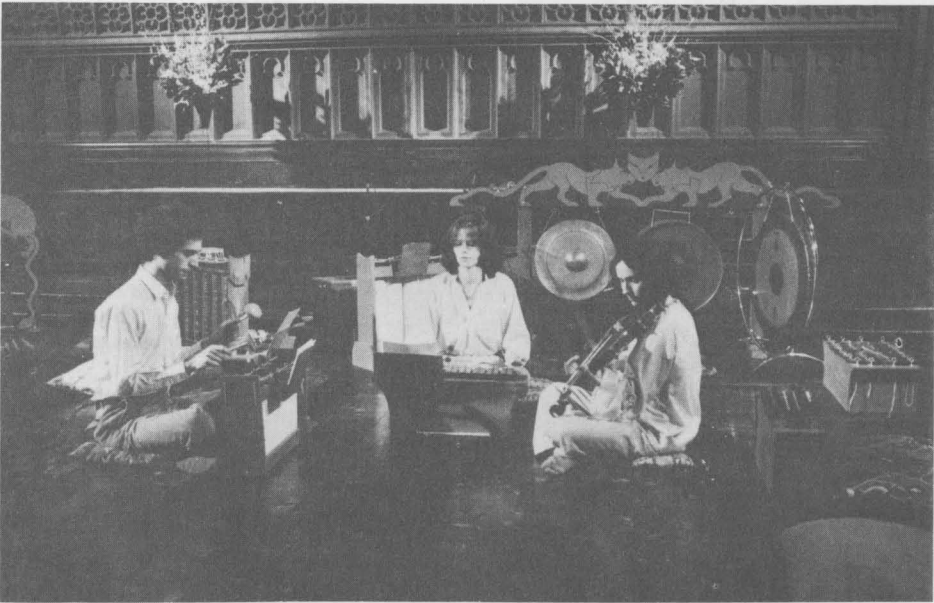
Korea he received the pen name Gwan Pok, Contemplating Waterfall. His scores and writings are widely published in a variety of literary, multimedia and new music periodicals and books, including recent publication by C.F. Peters. Recordings of his work are available in the Audiographic Cassette series of the New Wilderness Foundation, as well as on the first Gamelan in the New World record.

Corner was inspired by the mathematical implications of Indonesian gamelan music and its characteristic number notation, and began in 1975 a sequence of pieces entitled "Gamelan" which now number close to fifty. Many are scored for gamelan and/or other resonant metal. The gamelan series includes compositions for traditional Western instruments and dramatic vocalization as well. The first dozen are published in Pieces, vol. II and III, ed. Michael Byron.



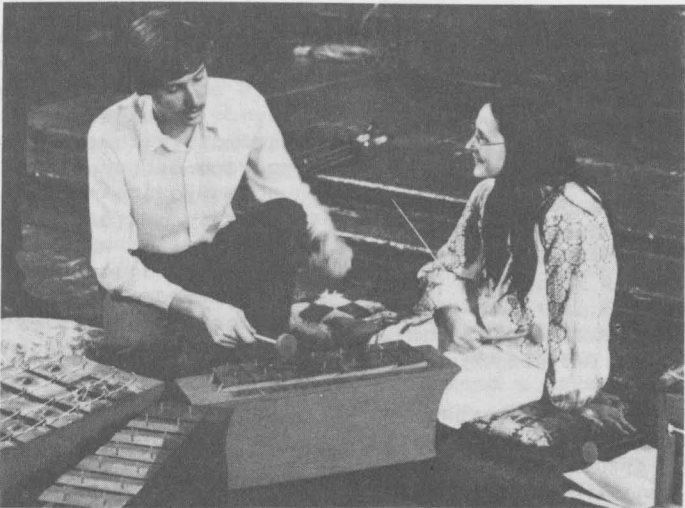
Philip Corner

Photograph by Rosalie F. Winard



l. to r.—Evan Schwartzman, Holly Staver, Barbara Benary

Photograph by Rosalie F. Winard



Mark Veregge, Iris Brooks

Photograph by Rosalie F. Winard

## OTHER RECORD BY GAMELAN SON OF LION

### FTS 31313 Gamelan in the New World

Circular Thoughts—Daniel Goode  
Machine Shop—Dika Newlin  
D.N.A.—Elena Carey  
Braid—Barbara Benary  
Sleeping Braid—Barbara Benary  
Gamelan II—Philip Corner