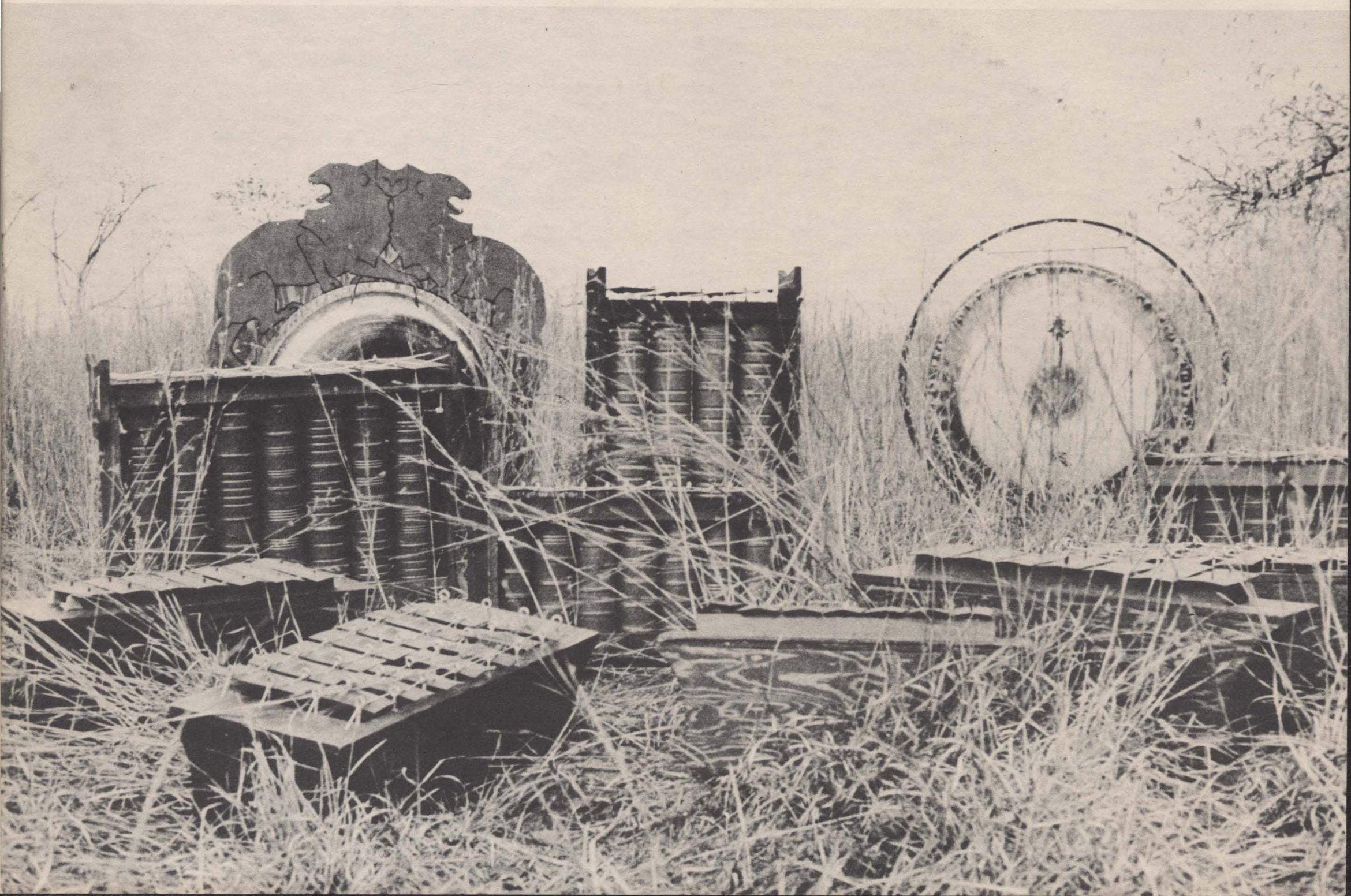


FOLKWAYS RECORDS FTS 31313 STEREO

Gamelan in the New World

Performed by the Gamelan Son of Lion



FOLKWAYS RECORDS FTS 31313 STEREO

Side 1

Circular Thoughts—Daniel Goode
16:00

Machine Shop—Dika Newlin
3:55

D.N.A.—Elena Carey
3:25

Side 2

Braid—Barbara Benary
9:33

Sleeping Braid—Barbara Benary
2:10

Gamelan II—Philip Corner
8:25

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43 W. 61st ST., N.Y.C., U.S.A. 10023

Gamelan in the New World
Performed by the Gamelan Son of Lion

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

COVER PHOTOGRAPH BY ROSALIE F. WINARD

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Performed by Gamelan Son of Lion



RECORD NOTES

Gamelan Son of Lion is a chamber ensemble performing on traditional instruments of Indonesia. In addition to playing the court music of central Java, this group has developed a unique repertoire of new music written by Americans for the gamelan. It is this new music repertoire which is represented on this album.

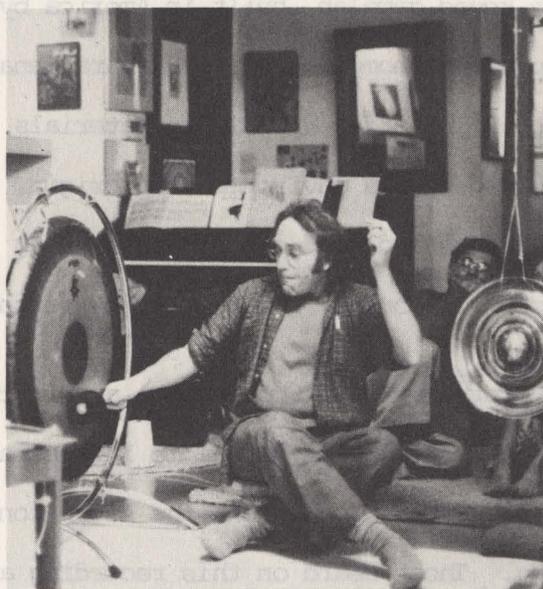
World music is a source of increasing influence for twentieth century composers. Since the time of Debussy many have been inspired by the sound of the Javanese or Balinese gamelan and have used its scales, melodies, effects or techniques in a variety of ways. The composers who have written for Son of Lion have undertaken to work directly with ethnic instruments using methods and aesthetics of the avant garde, rather than seeking to transpose eastern music to our own more familiar musical equipment.

The gamelan is basically an ensemble of variable size whose core instrumentation consists of metallophones and gongs. Each set has its own unique tuning system and is named for its characteristic sound. Son of Lion is an adaptation of the village-style iron keyed gamelan, built in America by composer-ethnomusicologist Barbara Benary. It contains a few substitute materials inspired by its environment of origin, such as hubcaps and food cans - these being chosen, of course, for their fine resonance.

The instruments of Son of Lion are in two tuning systems traditional to Indonesia: the five-tone slendro and the seven-tone pelog. Those heard on this recording are in the pelog tuning, a scale whose irregular intervals cannot be matched on most instruments of the west, but which in effect is close to a D-minor with an augmented fourth.

In the music of Java, the gamelan's

characteristic sound is a soft, clear ringing. Sharper sounds and more striking dynamics are used in the gamelan music of Bali. In exploring the possibilities of these instruments, the American composers have found that the instruments adapt themselves well to the aesthetics and imagination of the composers. The new compositions evoke a wide spectrum of moods- atonal, peaceful, romantic or frantic. A gentler effect, closer to the Javanese, is heard in "Circular Thoughts" and "DNA" while the more dynamic extreme appears in "Gamelan Two" and "The Machine Shop".



Aesthetically these pieces are of a type which may be called "indeterminate" or "procedural" or "minimalist". Briefly, this means that the length of the piece is not fixed but may vary from performance to performance; the piece may be structured

to bring out a single musical effect or process and to do so minimizes other musical effects to bring attention to the main one; the main structure or process is defined by the score while the details of completing the piece may be left to the improvisatory skill of the players.

The notation system used is based on the modern Javanese cypher-system, in which the numbers 1 to 7 designate the degrees of the scale. To this has been added a variety of verbal instructions and pictorial lay-outs to guide the performers. These are included in part with the description of the pieces.

Gamelan Members

Xrstia Benko	Susan Marlin
Barbara Benary	Dika Newlin
Elena Carey	Denise Rightmire
Philip Corner	Evan Schwartzman
Frank Giasullo	James Walsh
Susan Gilligo	Rosalie Winard
Daniel Goode	

Photos by Rosalie Winard

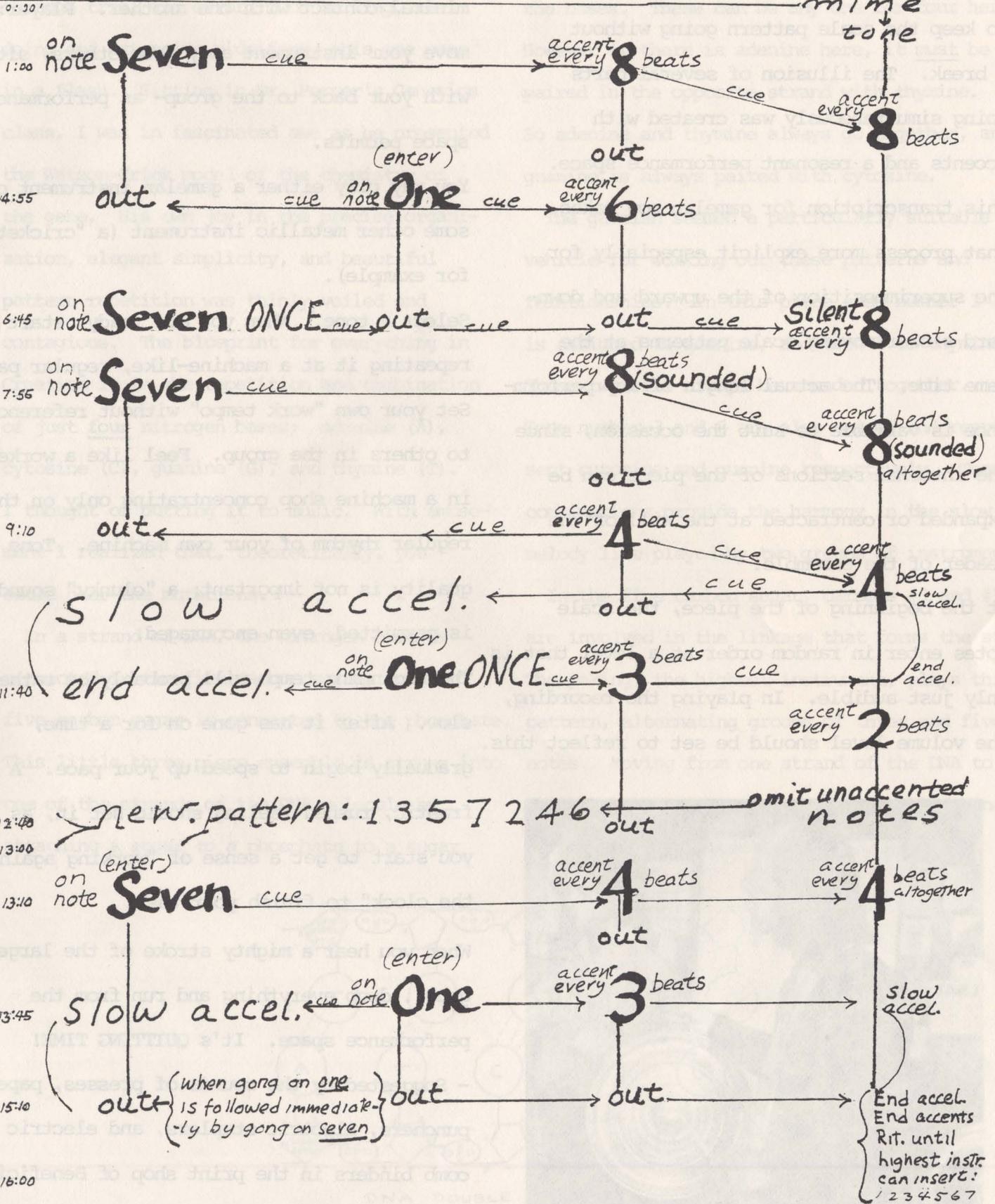
Circular Thoughts by Daniel Goode

The upward seven note scale moving constantly generates itself slower, then downward, then in patterns of 4, 3, 2, with overlaps of pattern by means of accents of already sounding notes of the original scale. Gongs punctuate phrases as in traditional gamelan music and the whole moves gradually from slow to fast. The gamelan is divided into two antiphonal groups.



Sm. Gr.
"soloists"

Lg. Gr.
mime
tone



Circular Thoughts was originally composed

for unaccompanied clarinet and performed by the composer using circular breathing to keep the scale pattern going without a break. The illusion of several parts going simultaneously was created with accents and a resonant performance space. This transcription for gamelan now makes that process more explicit especially for the superimposition of the upward and downward slower moving scale patterns at the same time. The actual length of any performance is variable to suit the occasion, since the internal sections of the piece can be expanded or contracted at the will of the leader of the ensemble.

At the beginning of the piece, the scale notes enter in random order at a level that is only just audible. In playing the recording, the volume level should be set to reflect this.



Machine Shop by Dika Newlin

Players should be seated so that they have minimal contact with one another. Player: move your instrument away from others, sit with your back to the group- as performance space permits.

You may play either a gamelan instrument or some other metallic instrument (a "cricket", for example).

Select a tone. When you are ready, start repeating it at a machine-like, regular pace. Set your own "work tempo" without reference to others in the group. Feel like a worker in a machine shop concentrating only on the regular rhythm of your own machine. Tone quality is not important; a "clunky" sound is permitted, even encouraged.

The beginning tempo will probably be rather slow. After it has gone on for a time, gradually begin to speed up your pace. A frantic, rushed feeling should set in, as you start to get a sense of "working against the clock" to finish your task.

When you hear a mighty stroke of the large gong...drop everything and run from the performance space. It's QUITTING TIME!

- Suggested by the sounds of presses, paper-punchers, electric staplers, and electric comb binders in the print shop of Beneficial Management, Morristown, N. J.

D.N.A. by Elena Carey

While some compositions come about only through trial and error, much culling, re-doing and extensive midwifery, this one came in a flash. Sitting in Dr. Perper's Genetics class, I was in fascinated awe as he presented the Watson-Crick model of the chemistry of the gene. His own joy in the precise organization, elegant simplicity, and beautiful pattern repetition was thinly veiled and contagious. The blueprint for everything in Creation is in the repetition and combination of just four nitrogen bases: adenine (A), cytosine (C), guanine (G), and thymine (T). I thought of putting it to music. With amusement I realized that, theoretically, you could hear the mutations.

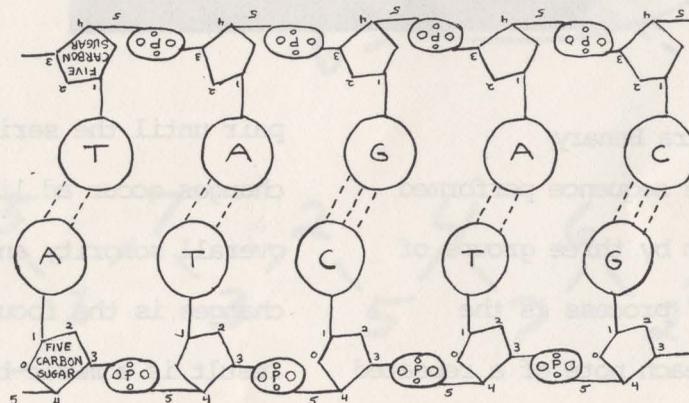
In a strand of DNA, the nitrogen base is connected to the five-carbon sugar, and the five carbon sugar is connected to the phosphate. This little three piece ensemble is strung into one of the strands of the DNA molecule by attaching a sugar to a phosphate to a sugar

to a phosphate and on and on.

On the right of the diagram (below) are the bases. These can be any one for four here. However if there is adenine here, it must be paired in the opposite strand with thymine. So adenine and thymine always go together, and guanine is always paired with cytosine.

The gamelan seemed a particularly suitable vehicle for working out these patterns and relationships. In this piece tone number 1 is assigned to adenine, and tone 5 to thymine. These two will always be sounded together. Tone number 3 and 6 are also paired and represent cytosine and guanine respectively. These combinations provide the harmony in the slow melody line played by two groups of instruments.

In the five carbon sugar, carbons #3 and #5 are involved in the linkage that forms the strand. The peking, the highest instrument, plays this pattern, alternating groups of three and five notes. Moving from one strand of the DNA to the other, the 3-5 becomes 5-3 and the peking pattern reverses itself.



DNA DOUBLE HELIX

DNA

PEKING	111.	....	1111	1...	....	....	....
	1111	1...	....	111.	....	....	....
SARONS & GENDERS	55..	5.5.	5665	6155	1556	615.	6665	6135
	11..	1.1.	1331	3511	5113	351.	3331	3561
GONGS								
(G) small					(G)			(G)
(G) large								



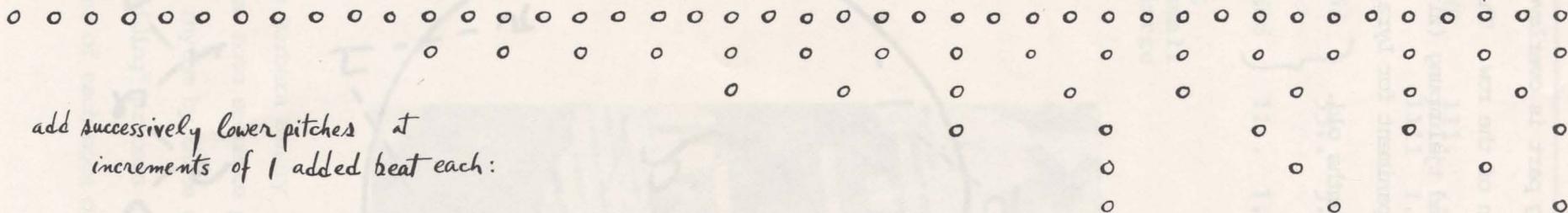
Braid by Barbara Benary

Based on a fourteen note sequence performed with interlocking rhythm by three groups of players. The "braiding" process is the gradual replacement of each note of a repeated

pair until the series is complete. Pitch changes occur ad libitum while attention to overall sonority and the pacing of harmonic changes is the focus of the ensemble. The result is a music-box of ever shifting tones.

NUMBER-MEASURE INCREASE DOWNWARD

start with highest pitch (this includes indeterminate percussion) at a rapid repeating of single strokes (play with one hand, not alternating).
*fairly.



add successively lower pitches at increments of 1 added beat each:

6 - minimum : 3 players (1 & 5; 2 & 4; 3 & 6)

- preference: homogeneous timbres

/ may "backtrack" on the way... ex: 3 to 2 again, never back to 1 until the very end. At 6, perhaps, shortly after, to 5, then to the 6 for a longer time. Then start removing them.

Each new "number" best to enter with some emphasis; thereafter, dynamic fluctuations by "feel".

With more - no limit to many more - preference: heterogeneous timbres

/ never any backtracking, until the ending (where the beats are removed from high to low, systematically, and quickly.)

But - at particular points, drop out all parts except 1 and one other....

If that is at the highest number reached, begin by bringing back in lower numbers adjacently, and then more higher ones. If a lesser number is chosen, add out again to the point already reached, bring in all low numbers before going on.

With resonant instruments - mostly metal and some determinately pitched ones. Call this (GAMELAN II)

In this case, take more time bringing in each new part; and just keep them all going until the (together) end.

Gamelan Two: Number Measure Increase Downward
by Philip Corner

This piece is the second in a numbered,
continuing series entitled Gamelan

which may be
played by, and
which are (-in my mind)

echoes of the spirit of that Indonesia orchestra.

And of its actual instruments- realizable on
them, as on resonant metals in general.

Long prolonging sounded cycles.

All these based on a hierarchy

of pitch made to coincide with durations-
proportion: low to long; high to short.

these are special forms of "pulse: measured"

The piece's title describes its technique.

In this rendition all players cluster around
the highest pitched instruments of the set:
the saron peking and bonang panerus, using
a combination of slendro and pelog tuning.

About the composers

Barbara Benary

Performer, composer and ethnomusicologist
currently teaching at Livingston College of
Rutgers University, New Brunswick, NJ. A
violinist by background she has extended her
string playing to include instruments of India
(Karnatic violin), China (erh-hu) and Bulgaria
(gadulka). Has been composing since childhood,
for traditional instruments as well as ethnic
instruments, opera and theatre music as well

as chamber ensemble music. She holds a doctorate
in ethnomusicology from Wesleyan University at
which she received the training and inspiration
to build the gamelan and lead it in its
Javanese repertoire.

Elena Carey

Born in Ohio in 1939. Began composing and
playing piano in early childhood. Studied
with George Martin of the Wagner College faculty
in piano and is also trained in classical singing.
She is presently majoring in Biology and Music
at Livingston College while simultaneously
raising five boys, three dogs, a champion
rabbit and a leghorn chicken in Edison, NJ.





Philip Corner

Born in the Bronx, NY. April 10, 1933- ♀♂
 conjunct in ♃. Received the pen name
 Gwan Pok, "contemplating waterfall", while
 in Korea. A musician who writes words and
 notes, plays the piano and natural things.
 Past services to the new music community
 have included the co-founding of "Tone Roads",
 and many collaborations with dancers and
 theatre groups. He has more recently initiated

the "Sounds out of Silent Spaces" group which
 uses sound and meditation in a collaborative
 setting. The scoring of his creative work
 has involved an exploration into the callig-
 raphic and poetic aspects of notation.
 Educated at City College, NY (B.A.), Columbia
 U. (M.A.), and Conservatoire de Paris.
 Currently teaches in the theory and composition
 programs of Livingston College.

Daniel Goode

Born 1936, N. Y. City. Studied composition with Henry Cowell and Otto Luening at Columbia U., and Kenneth Gaburo and Pauline Oliveros in California. His compositional works are for clarinet, (his main performing instrument), for chamber groups of various sizes, for tape, tape with live instruments, and improvising groups. He has undertaken a creative musical exchange with the fiddling community on Cape Breton Island and with various bird populations around the country.

He is director of the Livingston College Electronic Music Studio which he founded in 1971.

DIKA NEWLIN, born November 22, 1923, (St. Cecilia's Day); Scorpio, Saggitarian cusp. Composition with Schönberg and Sessions. Piano with Serkin and Schnabel. Her doctorate in musicology (1945) was the first ever granted by Columbia University; the thesis, "Bruckner, Mahler, Schönberg", has become a classic, reprinted this year by W. W. Norton.

Has written for all media; the work for "Son of Lion", the first gamelan piece - an ongoing series intended. A willing participant in "Sounds Out Of Silent Spaces". Presently Professor of Music at Virginia Commonwealth University, developing a doctoral program.

About the Compositions

"Circular Thoughts for Solo Clarinet" is published by Theodore Presser Company and the transcription for gamelan is in volume 4 of Pieces. Other works by Goode are published in Pieces 3, The Painted Bride Quarterly and Ear Magazine.

"Braid" and "Sleeping Braid" will be available in volume 4 of Pieces. Other compositions by Benary may be found in Ear Magazine and Women's Work. "Gamelan Two", along with other scores of the "Gamelan" series are published in Pieces, volumes 2 and 3. Other scores by Corner are published by C. F. Peters, and Cassette tapes are available through Audiographic series of New Wilderness Foundation.

About the Recording

"D.N.A." and "The Machine Shop" were taped in performance by John Child at Experimental Intermedia Foundation, NY City. All other pieces were recorded at the studio of Rutgers University at Newark.

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