

Circular Thoughts

pelog gamelan
or any set of mallet instruments with a 7 note scale

Daniel Goode



Circular Thoughts

transcribed* for gamelan ensemble in Pelog, or any set of mallet instruments with a 7-note scale; any tuning, any mode - which the ear accepts.

☐ = large gong, not (precisely) pitched

◻ = smaller gong. " "

Lg. Gr. = large group of any no. of mallet instruments, as few as 5.

Sm. Gr. = small group, 2-4 mallet instruments; in gamelan: Bonang

Both groups should contain low, middle, high registers though not necessarily identical octaves.

The scale $\parallel : 1 2 3 4 5 6 7 : \parallel$ is played to a regular pulse that begins at a moderate tempo of about m.m. = 88 per note.

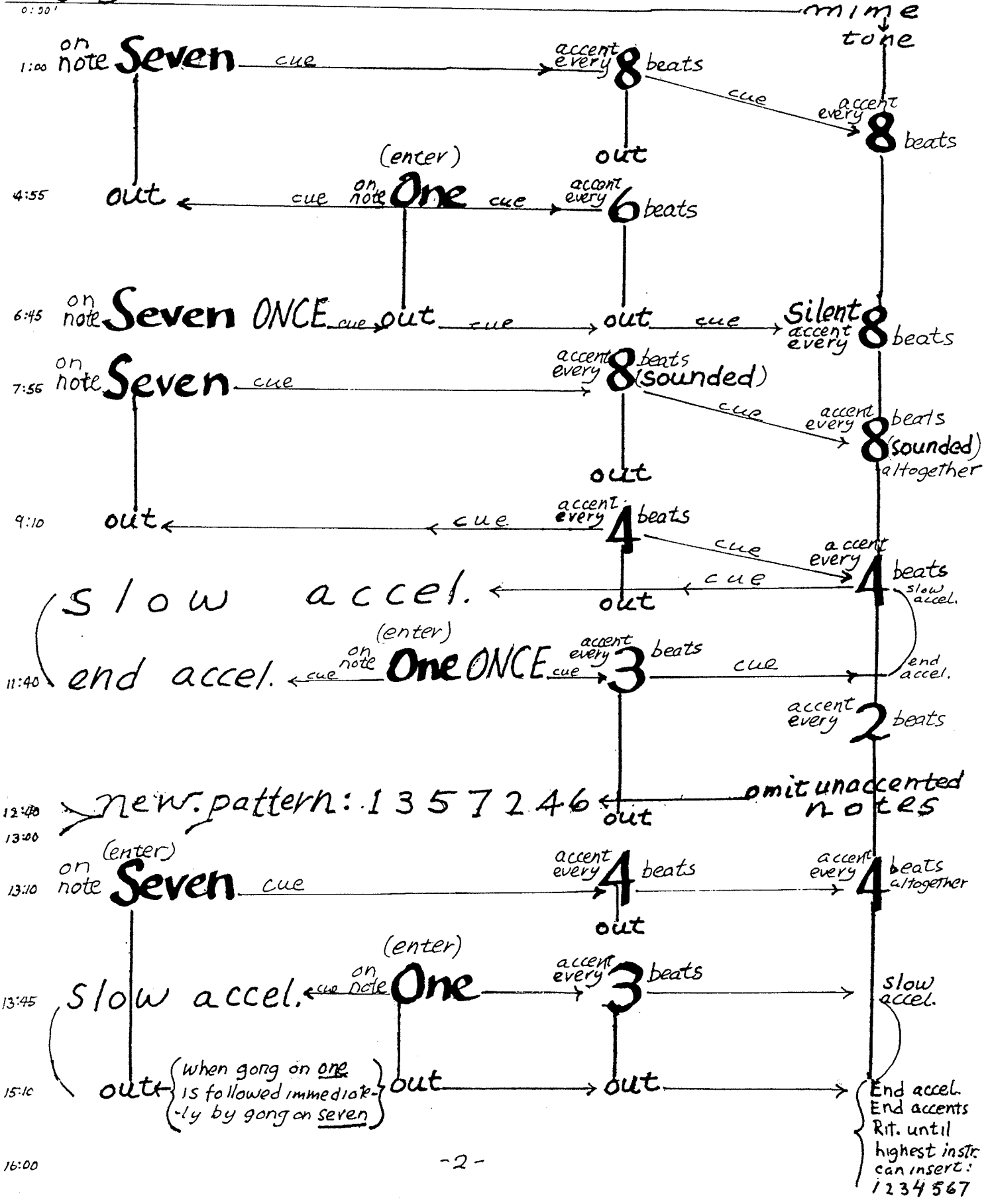
Performance suggestions: The player of the smaller gong (◻) should be the leader of the ensemble: set the tempo, give all necessary cues, set the limits of the accelerandos and ritards, and control the total time and internal proportions of the piece. From many performances, the composer suggests an average time of 13-18 minutes (slightly shorter and much longer performances are certainly possible). The timings for the internal proportions of the piece are only suggestions based on the idea of slow rates of change at the beginning to middle of the piece, faster rates of change towards the end. (A very long performance might work quite differently)... Diagrams in the instructions are "snapshots" of moments - obviously the over-lapping cycles keep changing their relationships.

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Sm. Gr.
"soloists"

Lg. Gr.
mime tone



accent every 2 beats:

on note Seven:

on note One:

)) :

: Accent every other note. Then omit unaccented notes leaving rests in between. This produces a new pattern: 1-3-5-7-2-4-6; all are equally loud at first.

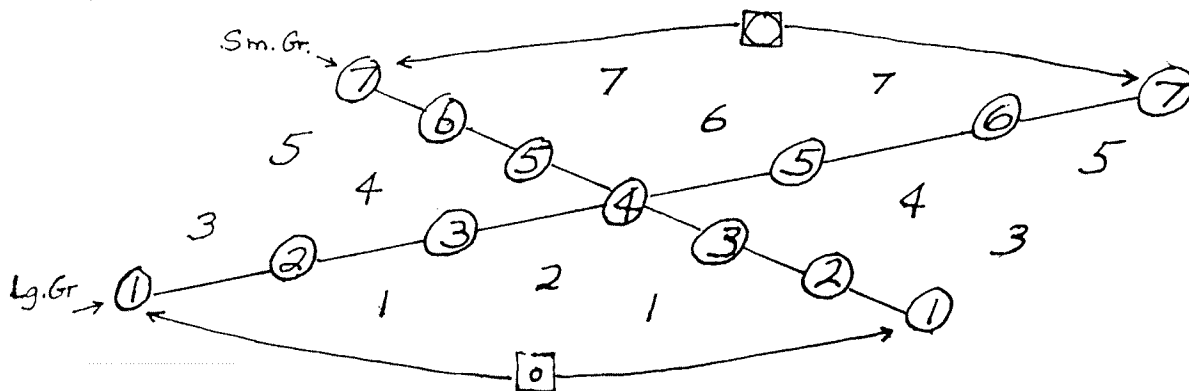
: [] enters on any note seven: a cue for the ensemble to accent scale tones every 4 beats (Sm. Gr. omits intervening notes) beginning on the very next note one after cue. [] plays again on every accented note seven of the ensemble just as at beginning. The ensemble produces the slow upward moving scale just as at beginning, only now out of the new pattern.

: [] enters on note one after an accented six of the ensemble. This cues the 3-beat accents of the Sm. Gr. (omit intervening notes), beginning on note seven after the cue. Sm. Gr. is now producing the downward moving scale pattern just as at beginning, only now out of the new pattern (see diagram below)

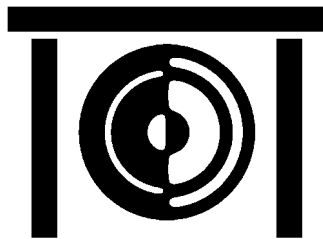
: Cue for gradual accelerando. End of piece occurs at any point when gong on note one is followed immediately by gong on note seven: Both gongs and Sm. Gr. drop out immediately. Simultaneously in the Lg. Gr.: accelerando ends, accenting ends (bring all notes up to the dynamic level of the accents), highest instrument in Lg. Gr. drops out, ritard begins (no diminuendo!) and continues until the highest instrument can comfortably insert all seven scale notes thus:

1 2 3 4 5 6 7 | 2 3 4 5 6 7 ...
(Lg. Gr.): 1 3 5 7 2 4 6 ...

Where upon the rest of the Lg. Gr. fades out quickly and the highest instrument finishes its next 7 with a short, graceful rit. e dim.



The timings in the score are those of the May 8 1978 studio performance and should not be considered definitive, but constitute one acceptable version.



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