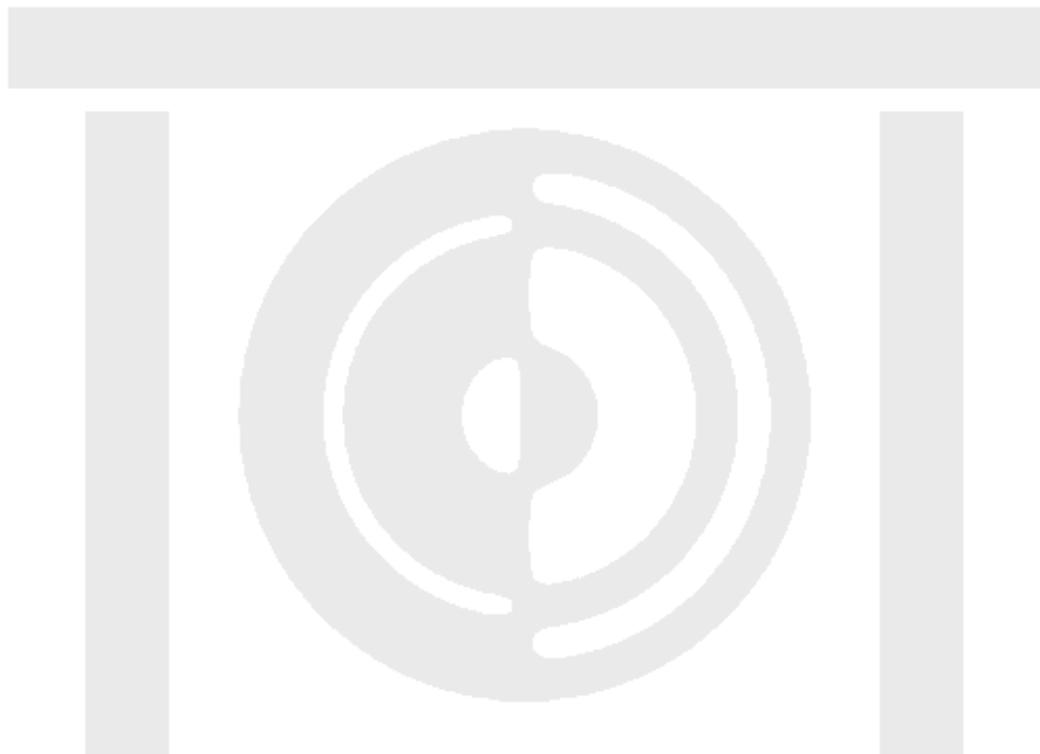


Circular Thoughts

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.

\square = large gong, not (precisely) pitched

\circ = 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.

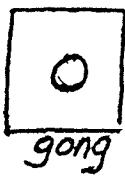
The scale $\parallel 1\ 2\ 3\ 4\ 5\ 6\ 7 \parallel$ is played to a regular pulse that begins at a moderate tempo of about m.m.=88 per note.

Performance suggestions: The player of the smaller gong (\circ) 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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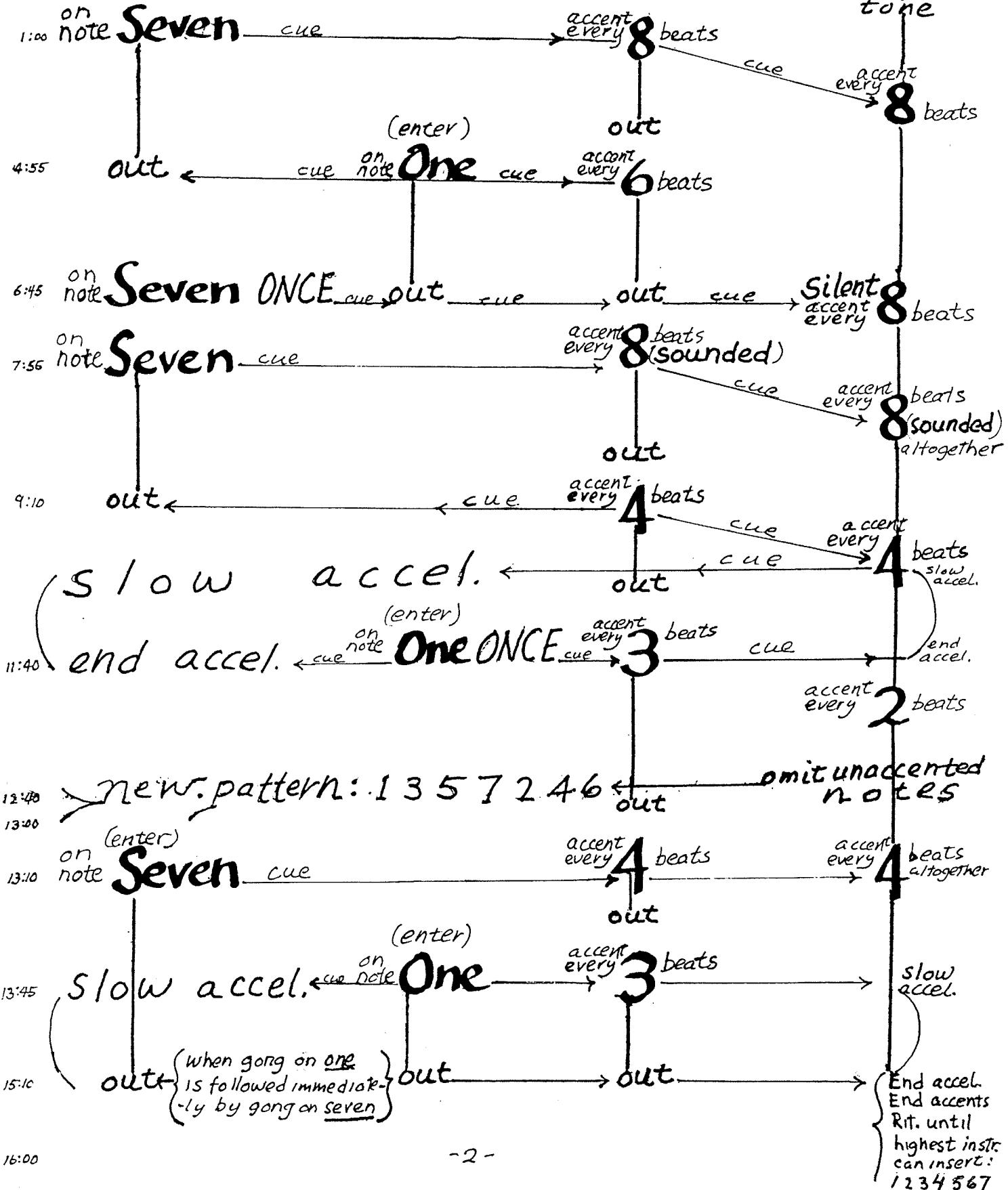
0:50



gong

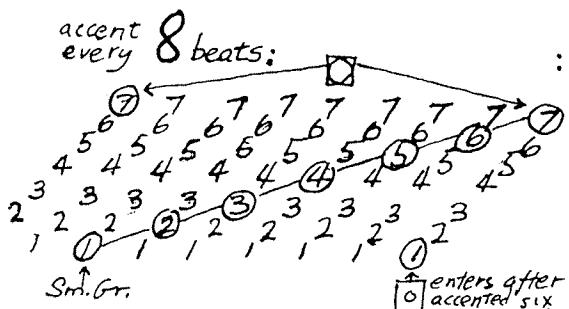
Sm. Gr.
"soloists"

Lg. Gr.
mime tone

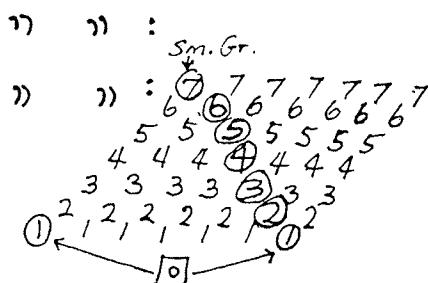


mime → tone:

on note Seven:



on note One:



on note Seven ONCE:

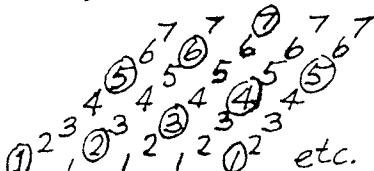
" " " :

" " " :

Silent accent every 8 beats:

accent every 8 beats (sounded):

accent every 4 beats:



Slow accel.

on note One ONCE:

" " " :

: Lg. Gr. begins in unison miming the 7-note scale in tempo, in such a way that individual notes sound accidentally until all 7 are sounding, in order, somewhere in the ensemble. Then each player inserts any missing notes of the scale in their part.

: After all parts are sounding all 7 notes, □ plays one stroke on the seventh note of the scale and thereafter everytime the seventh note is accented in the ensemble (see diagram below), until cue for "out."

: After hearing □ on note seven, wait one scale cycle, then put an accent every 8 beats beginning on note one. Accents are first played by Sm. Gr. (without playing intervening notes) for at least 7 scale cycles and then accents are gradually picked up by members of Lg. Gr. (intervening notes are always played). When all are playing the 8-beat accents, Sm. Gr. fades out.

: □ Plays one stroke on the first note of the scale (preferably) on the one that follows an accented six of Lg. Gr., and thereafter on every accented one of Sm. Gr. until □ re-enters (see diagrams above and below).

: Cue for □ to drop out.

: Sm. Gr. plays accent on every 6 beats of scale (without playing intervening notes) beginning on note seven after □ stroke on note one. (Lg. Gr. continues throughout)

: □ plays one stroke on note seven.

: Cue for □ and Sm. Gr. to drop out.

: Cue for "Silent 8."

: A rest of one beat is put in place of the accent every 8 beats (i.e., a "negative accent").

: After cue from □, Sm. Gr. replaces the scale tones in the rests of the Lg. Gr. After one cycle of seven accents the Lg. Gr. replaces its rests with accented tones and Sm. Gr. fades out.

: Sm. Gr. plays its scale notes every 4 beats (without intervening notes). After (at least) 1 cycle of seven scales, Lg. Gr. takes over accenting every 4th beat and Sm. Gr. fades out.

: When all members of Lg. Gr. are playing the 4-beat accent, the ensemble begins a very gradual accelerando.

: Cue for end of accelerando.

: Cue for Sm. Gr. to enter playing its scale notes every 3 beats (without intervening notes): Begin on note seven after □ on note one.

accent every 2 beats:

on note Seven:

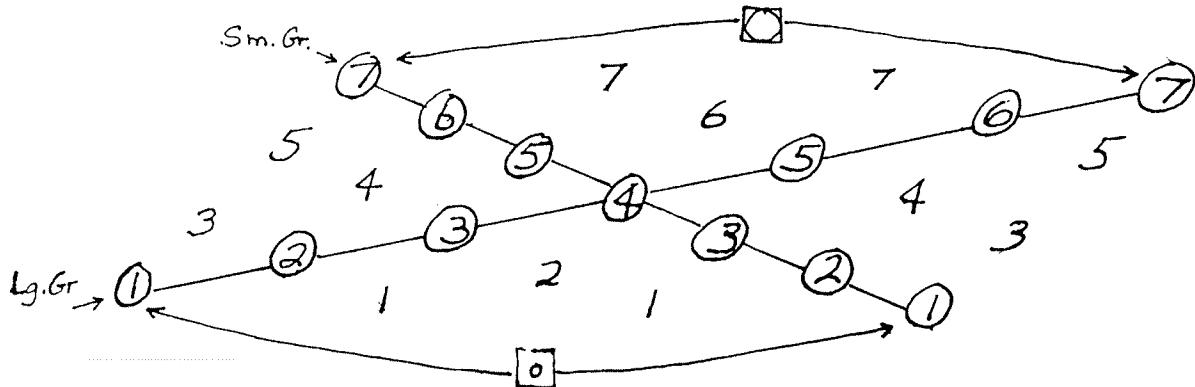
on note One:

" " :

- : 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.
- : \square 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. \square 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.
- : \square 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. dropout 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:

$$(Lg. Gr.): \begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 & 7 & 1 & 2 & 3 & 4 & 5 & 6 & 7 \dots \\ 1 & 3 & 5 & 7 & 2 & 4 & 6 \dots \end{matrix}$$

Whereupon 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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