

migration

for daniel goode and son of lion

jody diamond

artist's suite, 5E

11 / 22 / 2004

instruments and players

Pitched instruments require slendro and pelog, timbres should be varied.

set-up

- ☒ players sit at instruments. two beat keepers (K1 for slendro and K2 for pelog), each with one small gong (e.g. kajar), sit at opposite sides of the group
- ☒ slendro instruments may face toward one beat keeper, and pelog instruments toward the other

process

- A. K1 chooses a pulse and begins to play
 - B. starting with slendro slenthem, players join in, following pulse and improvising, each with its own relationship to the pulse
 - C. when all instruments are playing, large gong sounds at end of melodic cycle chosen by slenthem, instruments continue playing
 - D. K2 comes in on a different pulse, one that is not a multiple or division of the existing pulse
 - E. slenthem chooses a new melodic phrase in pelog, and uses the new pulse
 - F. other instruments migrate *one by one* to this new pulse in the other tuning
 - G. when all instruments have migrated to new pulse and tuning, large gong plays at end of melodic cycle chosen by slenthem player
- ☒ repeat from A, with a different pulse being chosen each time
 - ☒ migration to new pulse may occur several times, at different speeds
 - ☒ slenthem player may vary length of melodic phrase

ending

Piece ends when second beatkeeper plays in unison with existing beat instead of offering new pulse. All stay on this pulse as the two beatkeepers slow down and stop.

notes

instruments

a wide variety of timbres would ideally be used, including instruments that play free rhythm

1. bonang pot used as kajar (beat keeper), multiple pitches possible (K1)
2. bonang pot to be used as kajar, multiple pitches possible (K2)
3. kendhang (one or two, depending on the skill of the player)
4. key gongs, gong agung
5. slenthem
6. demung
7. saron
8. suling
9. rebab
10. gambang
11. siter, if possible
12. gender, if possible

pulse and density relationships

there should be several layers of density relationships to the pulse. if slenthem is beat density 1, demung should be 2:1, saron 4:1, key gongs, 1:4, gambang and siter 4:1, rebab and suling in free rhythm following slenthem, etc. These can also be double to create a more spacious texture.

variations

another version of this piece is to have two ensembles, slendro and pelog, and migrate between them. this called "double migration."