

# (Two Openings)

## for two gamelan musicians

### Note to the players

Thanks for taking this on!

The piece is notated in four sections: *fibblestix*, *interlude*, *adrift* and *coda*. In order to convey my intentions, I've used a combination of (exhaustive) written instructions, kepatihan, and Western notation. All of this is going to need a certain amount of working out in advance: for which I apologise. However, once this is done, the only notation that you are likely to actually need in performance is the box-and-diamond notation for *adrift*.

### *fibblestix*

The two gendèr should be arranged front to front, so that the players are facing each other. In the first part of the piece, the two players have distinct roles. The pélog player does not play the keys, but instead clicks the handles of the beaters together. This is done in a strict tempo, counting a series of descending Fibonacci numbers, 55, 34 and so forth. At the end of each count, the the pélog player makes a double click – two quavers, as notated. This sound is the cue for the sléndro player to loudly play a short rhythmic phrase on a two note dyad, as notated.

The piece progresses to the point where the Fibonacci numbers become shorter than the rhythmic phrase, which is at this point played three times. The last chord rings, with the pélog player not playing the final double click. This is the end of this part of the piece.

Some details should be observed. The sléndro player /must not count/. It is entirely the responsibility of the pélog player to count the clicks and give the cue. If she miscounts, then the sléndro player must respond to the double click anyway, wherever it is given. Similarly, the sléndro player does not stop until the pélog player does.

In the sléndro part, the x noteheads indicate a dead (but sounding) stroke with the beaters, not a damping. The hands never touch the keys. The held dyad is never damped: even at the end, when the phrase is repeated three times, the keys are restruck while they are still sounding. This phrase is deceptively difficult, and will likely need considerable practice, perhaps with a metronome, to execute with complete accuracy. (The notation of the 2 and high 1 as an Eb and Db is for convenience only, representing an approximation of the likely pitches on a typical instrument. The actual pitches will of course be dependent on the tuning of the particular instrument used.)

The pélog player should attempt to get the most resonant sound out of the struck-together handles as possible. One method to try is holding one handle static and cupped in the hand like a clave, and beating with the other handle.

Both players must strive to convey a sense of concentration and intensity throughout the piece, particularly during the – to the audience – long and puzzling opening 55 beat phrase.

Both players are asked to memorise this part of the piece, and play without music.

# fibblestix

♩ = 80

*click beater handles together*

PI  $\frac{55}{4}$   $\frac{1}{4}$

SI  $\frac{55}{4}$   $\frac{1}{4}$

$\frac{1}{4}$   $\frac{34}{4}$   $\frac{1}{4}$

$\frac{1}{4}$   $\frac{34}{4}$   $\frac{1}{4}$

$\frac{1}{2}$

$\frac{1}{4}$   $\frac{21}{4}$   $\frac{1}{4}$

$\frac{1}{4}$   $\frac{21}{4}$   $\frac{1}{4}$

$\frac{1}{4}$   $\frac{13}{4}$   $\frac{1}{4}$

$\frac{1}{4}$   $\frac{13}{4}$   $\frac{1}{4}$

$\frac{1}{4}$   $\frac{8}{4}$   $\frac{1}{4}$

$\frac{1}{4}$   $\frac{8}{4}$   $\frac{1}{4}$

$\frac{1}{4}$   $\frac{5}{4}$   $\frac{1}{4}$

$\frac{1}{4}$   $\frac{5}{4}$   $\frac{1}{4}$

$\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$

$\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$

## ***interlude***

The final dyad of *fibblestix* is allowed to linger a little, then before it completely dies, both players play three low, gong-like chords. The last of these is again allowed to linger a little, overlapping somewhat with the opening of *adrift*.

*interlude*

(no tempo)

PI

SI

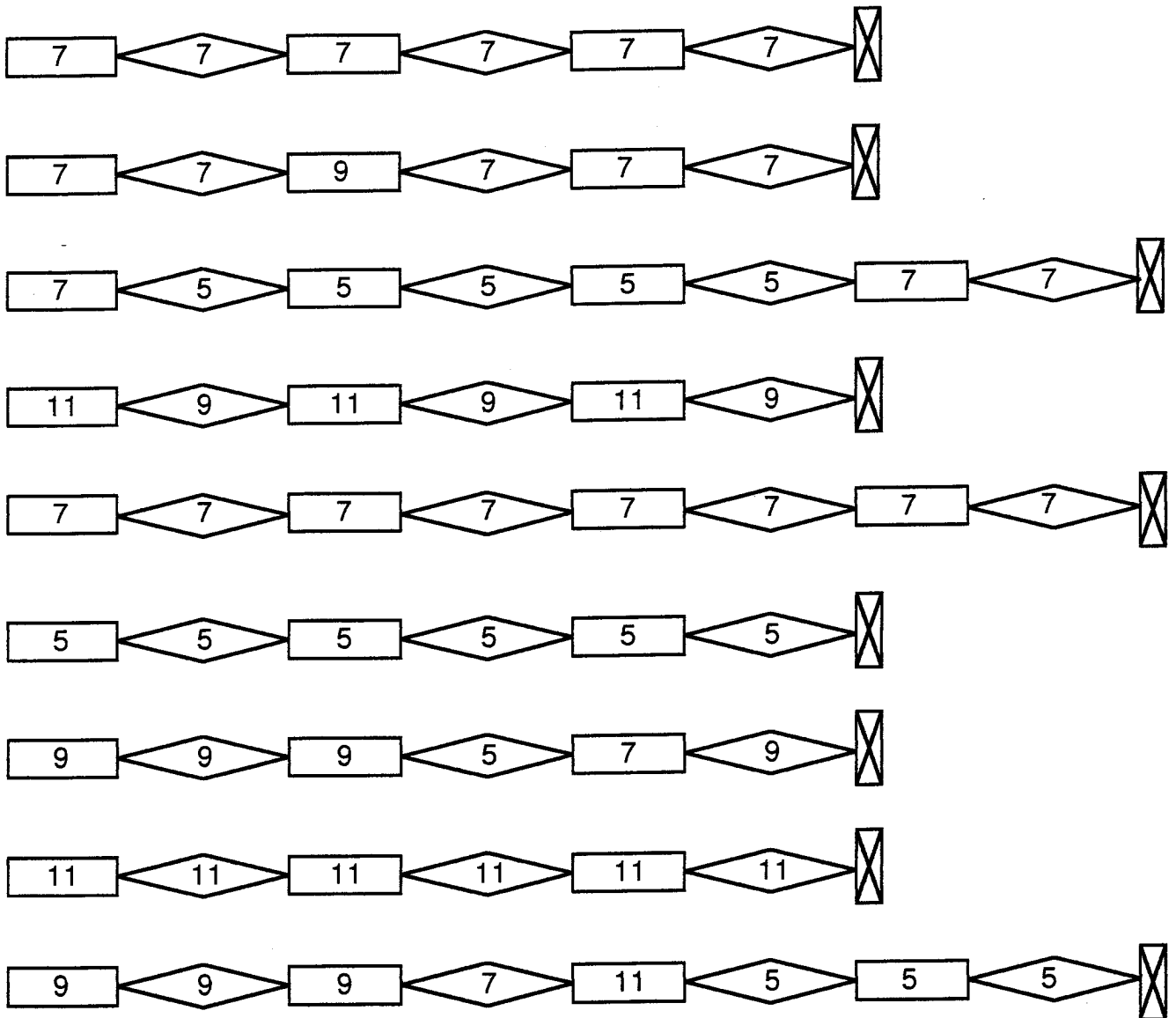
'gong'

3  
6

2  
6

The image shows a musical score for an interlude. It consists of two staves, labeled PI and SI. The tempo is marked as '(no tempo)'. The key signature has one flat, and the time signature is common time. The PI staff begins with a whole note chord, followed by a 'gong' marked with a fermata. The SI staff begins with a whole note chord, followed by a 'gong' marked with a fermata. Both staves end with a final chord marked with a fermata. The PI staff has a '3' and '6' below the second measure, and the SI staff has a '2' and '6' below the second measure.

*adrift*



This is a version of a piece that also exists in stand-alone form as *Adrift & Afloat*. In this form it was conceived and has often been played on a full gamelan, as well as other instrumental forces. Conceptually, the given graphic is the full piece, the assumption being that in most cases either the composer will be in attendance to teach the piece, or someone else to convey the performing tradition.

In lieu, the following instructions are given. combined with an Appendix that sketches out the opening of the piece in Western notation. This should allow the piece to be reconstructed without my direct input.

- Each player picks two notes at random to play: any pair of notes, but avoid octaves.
- The first rectangular box with a '7' in it means that both players, together, at a steady tempo of 1 count equal to approximately 120 beats per minute, plays two quiet, even strokes on their chosen dyad for each count, without damping.
- The next box, the diamond with a '7' in it, means do the same thing but with a moderate increase and decrease in volume across the seven counts.
- Proceed in the same way to the end of the line, where the X is. At the start of the next line...
- Both players move to new notes, and carry on exactly as before; in other words, each line is a different, randomly chosen 'chord' that pulses, grows and fades according to the numbers in the boxes.
- In moving from note to note at the end of the line, each player should continue to avoid octaves. Both hands generally move by step, small leaps, or possibly one hand stays where it is. Damp the notes from the preceding line when changing.

## ***coda***

At the very end of the last line of *adrift*, do not damp the last chord in the final diamond '5'. Allow that note to hang, and play an extra pair of notes after the final X, so that each player now has four notes sounding.

Allow these four notes to die a little, then play the three final 'gongs', as in the interlude, the last one, however, in an echo of the start of the piece, introduced by two beater clicks.

*coda*

(no tempo)

PI

(notes hanging from 'adrift')

'gong'

3  
6

SI

'gong'

2  
6

two handle clicks,  
rather deliberately

The musical score consists of two staves, PI (Piano I) and SI (Piano II). Both staves are in a key with one flat (B-flat) and a common time signature. The PI staff begins with a treble clef and contains a series of notes with a slur and a fermata, labeled '(no tempo)' and '(notes hanging from 'adrift')'. The SI staff begins with a treble clef and contains similar notes with a slur and a fermata. Both staves then transition to a bass clef. The PI staff has a 'gong' instruction above a fermata, with a '3' and '6' below it. The SI staff has a 'gong' instruction above a fermata, with a '2' and '6' below it. The SI staff also includes two 'x' marks with stems, labeled 'two handle clicks, rather deliberately'. Both staves end with a double bar line.



# Appendix – *adrift*

♩ ~ 120

Line 1

*each player pick any two notes and repeat*

PI

SI

Line 2

*each player pick two different notes and repeat*