Peter Hatch

New Digs

for gamelan degung

November 2018

I. On the Horizon

II. Tahlequah

III. Out of the Cage

Commissioned by Evergreen Club Contemporary Gamelan with the assistance of the Ontario Arts Council.

Instrumentation:

Suling doubling Goong/kempul
Peking doubling 2 tin-cans
Panerus doubling 5 salad bowls, suspended cymbal
Bonang doubling 5 temple blocks
Gambang doubling Goong, kempul, , 2 headed kendang
Slenthem doubling 2 tin-cans
Jennglong doubling 2 headed kendang; "bass kendang"
Kacapi with optional digital delay

Audio part:

During the second piece ("Tahlequah") a 70" audio recording is played through the house system, cued by the suling player. Sound levels should blend with performers on stage.

This movement is dedicated to Tahlequah (J35), the mother orca whale who carried her deceased calf (who died 30 minutes after birth) above water for an incredible 17 days in what seemed like an act of mourning. The sounds are from a field recording of actual orca vocalizations (available from the composer) is heard during this piece. This recording was made from Boundary Pass, near Vancouver Island and incluees the sounds of the Jpod family to which Tahlequah belongs.

Notes regarding sulings by Andrew Timar, suling player, (ECCG, Nov. 8, 2018)

The score of New Digs calls for non-standard sulings to be performed with the degung of Evergreen Club Contemporary Gamelan*, Toronto, Canada. The following designations and notes will be helpful for musicians mounting future performances.
Sulings:

tembang	ukuran 52.5cm (total length) for performance with the degung of the
degung	tuned to suling tembang ukuran 52.5cm " "
tembang semitone lower	ukuran 55.5cm (total length) " "
gambuh	89.2cm (total length), standard Balinese suling gambuh* "

*These suling designations (specified by total length in cm, the Sundanese pitch standard used in degung) are keyed to ECCG's degung set. Other degung sets may be tuned either higher or lower in overall pitch; the sulings required to play with them must be commensurately either shorter (higher) or longer (lower).

** The suling gambuh. The suling player will have to adapt fingerings on the standard suling gambuh of Bali to produce the *laras degung* scale.

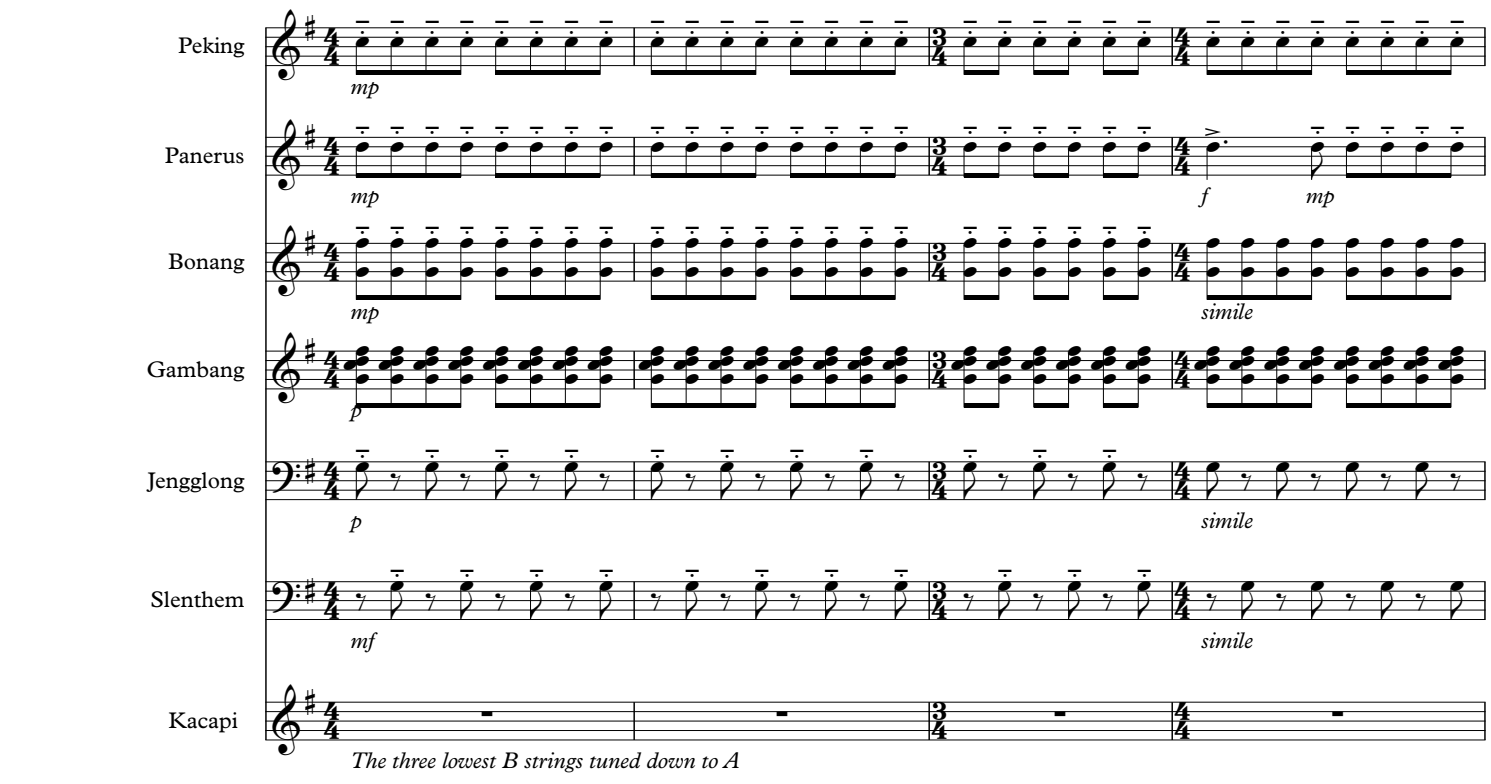
ECCG's notation	G F# D C B (G)	(sounding approximately a semitone higher)
Sundanese notation	1 2 3 4 5 (1)	
fingering	X X 0 X X X	higher (left) hand
	X 0 0 X X X	
	X X 0 X 0 X	
	X X 0 0 0 X	lower (right) hand
	0½ X 0 0 0 0½	
	0½ 0½ 0½ 0½ 0½ 0½	
NB:		
X = closed hole;	0= open hole; 0½	~ half hol

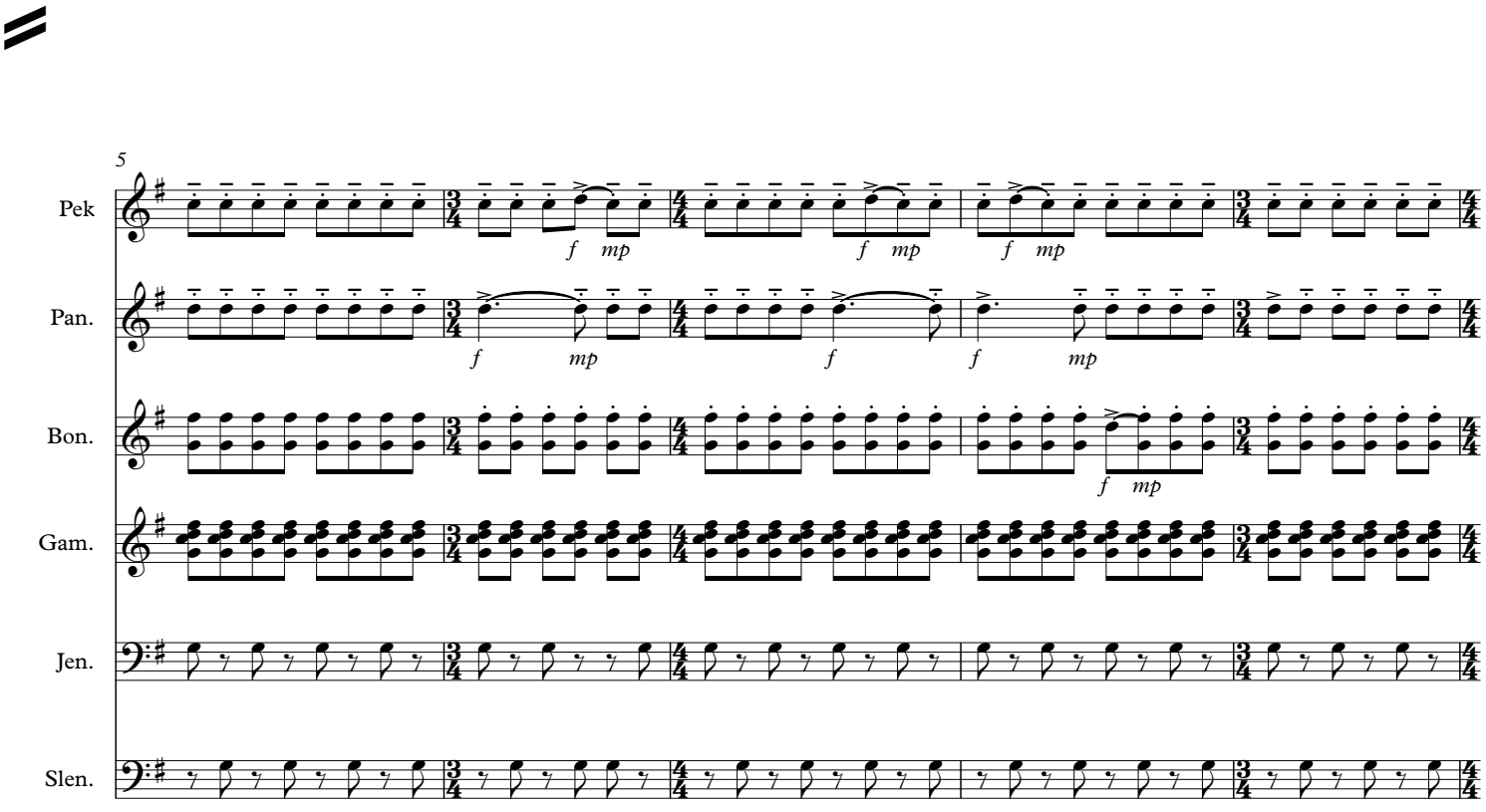
On the Horizon

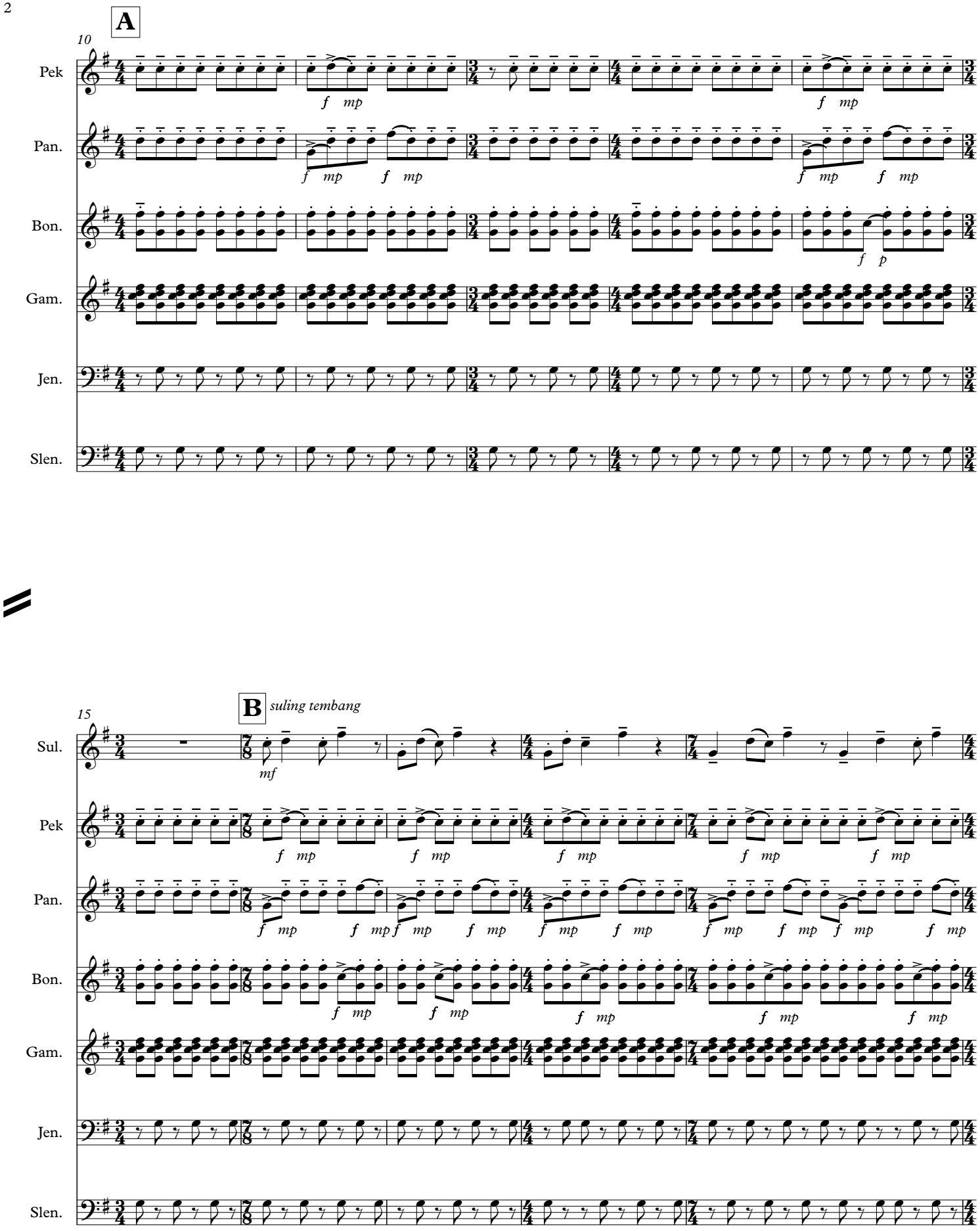
for gamelan degung

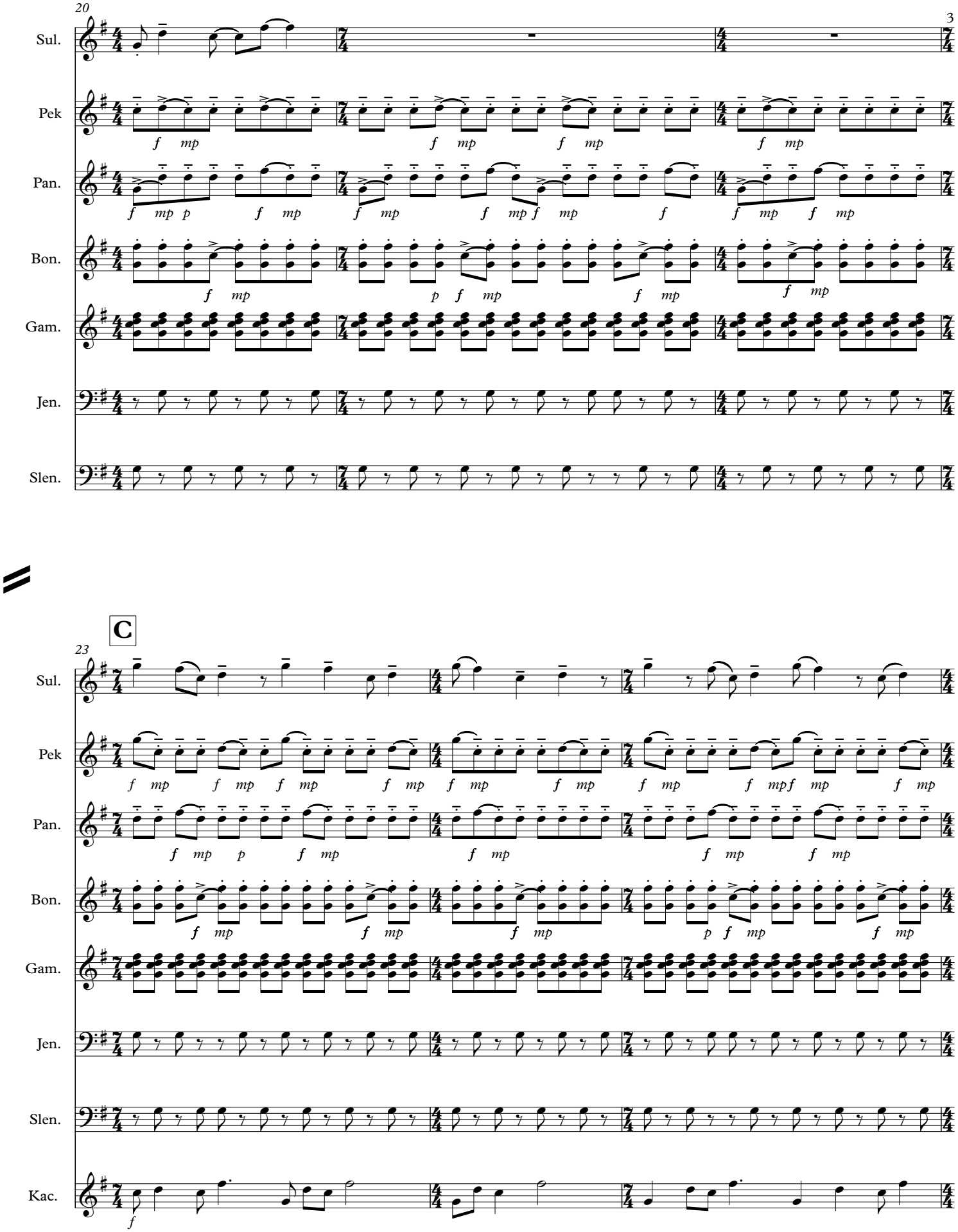
Peter Hatch

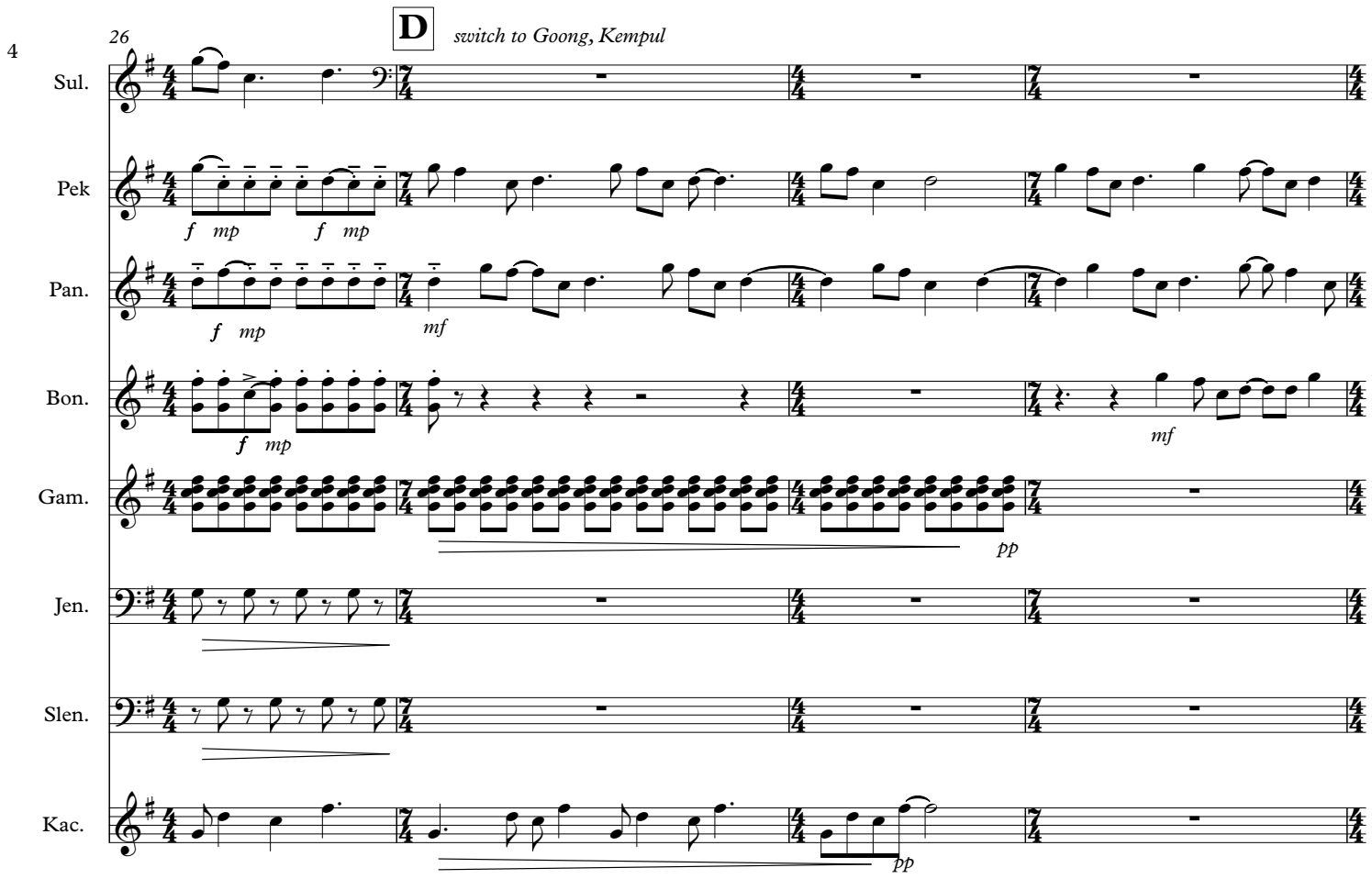
♩ = 132

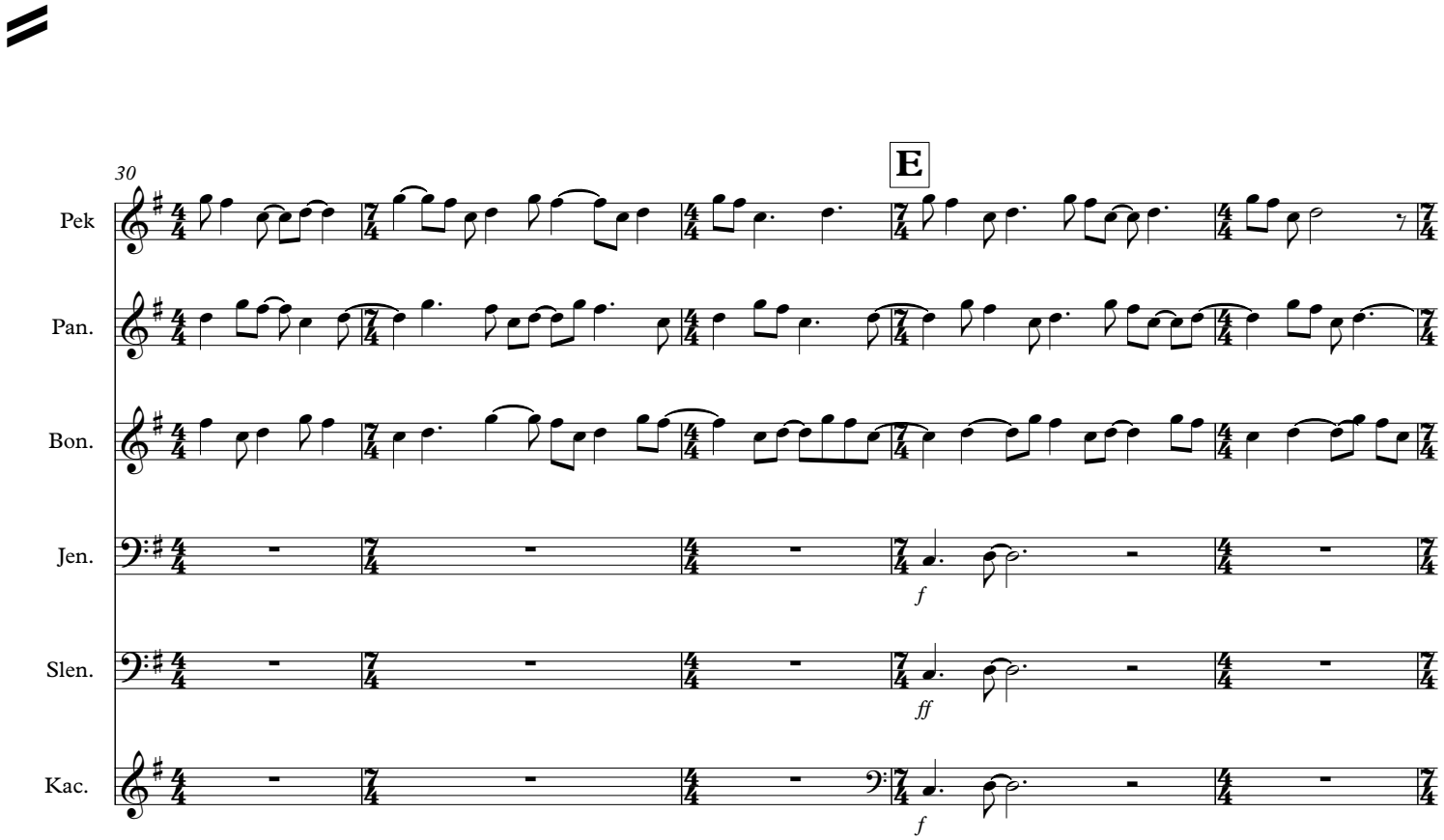





A
10
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
B
suling tembang
15
Sul.
Pek
Pan.
Bon.
Gam.
Jen.
Slen.


20
3
Sul.
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
C
23
Sul.
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.


26
D
switch to Goong, Kempul
Sul.
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.
f mp
f mp
f mp
mf
f mp
mf
pp
pp


30
E
Pek
Pan.
Bon.
Jen.
Slen.
Kac.
f
ff
f

35

Kempul

Sul.

mf

Pek

Pan.

Bon.

Jen.

f

Slen.

ff

Kac.

f

39

Sul.

Pek

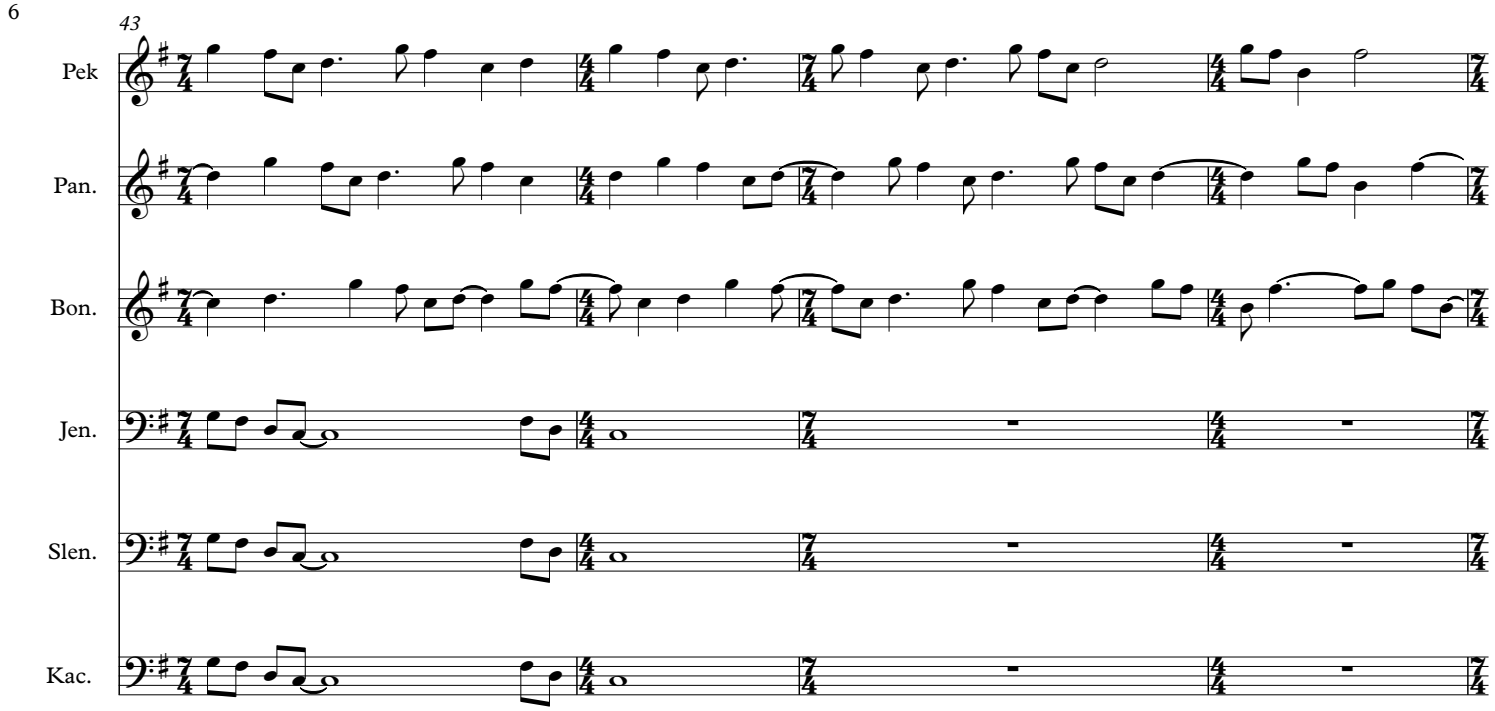
Pan.

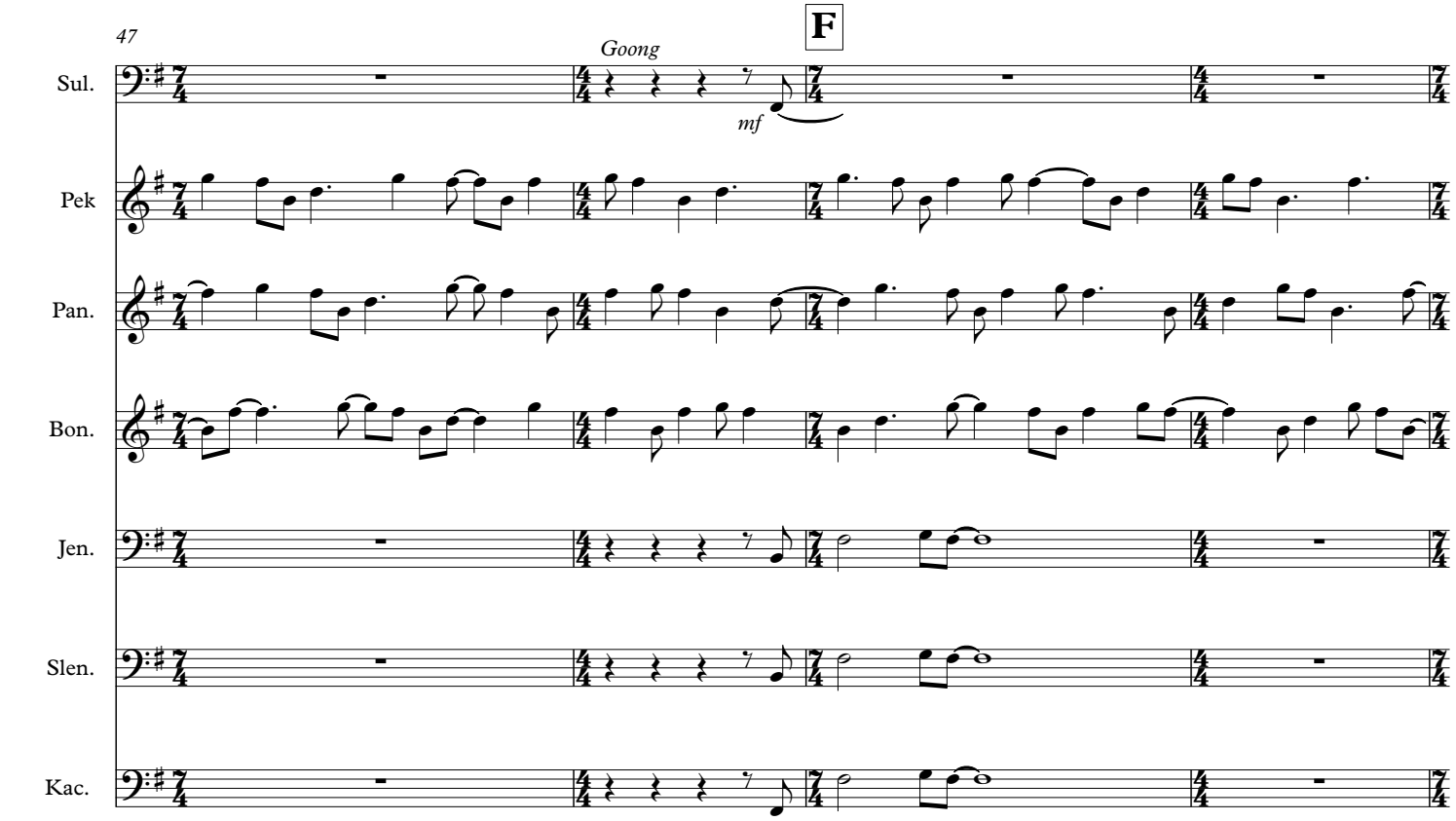
Bon.

Jen.

Slen.

Kac.


43
Pek
Pan.
Bon.
Jen.
Slen.
Kac.


47
Goong
F
mf
Sul.
Pek
Pan.
Bon.
Jen.
Slen.
Kac.

51

Sul.

Pek

Pan.

Bon.

Jen.

Slen.

Kac.

55 **G**

kempul

Sul.

Pek

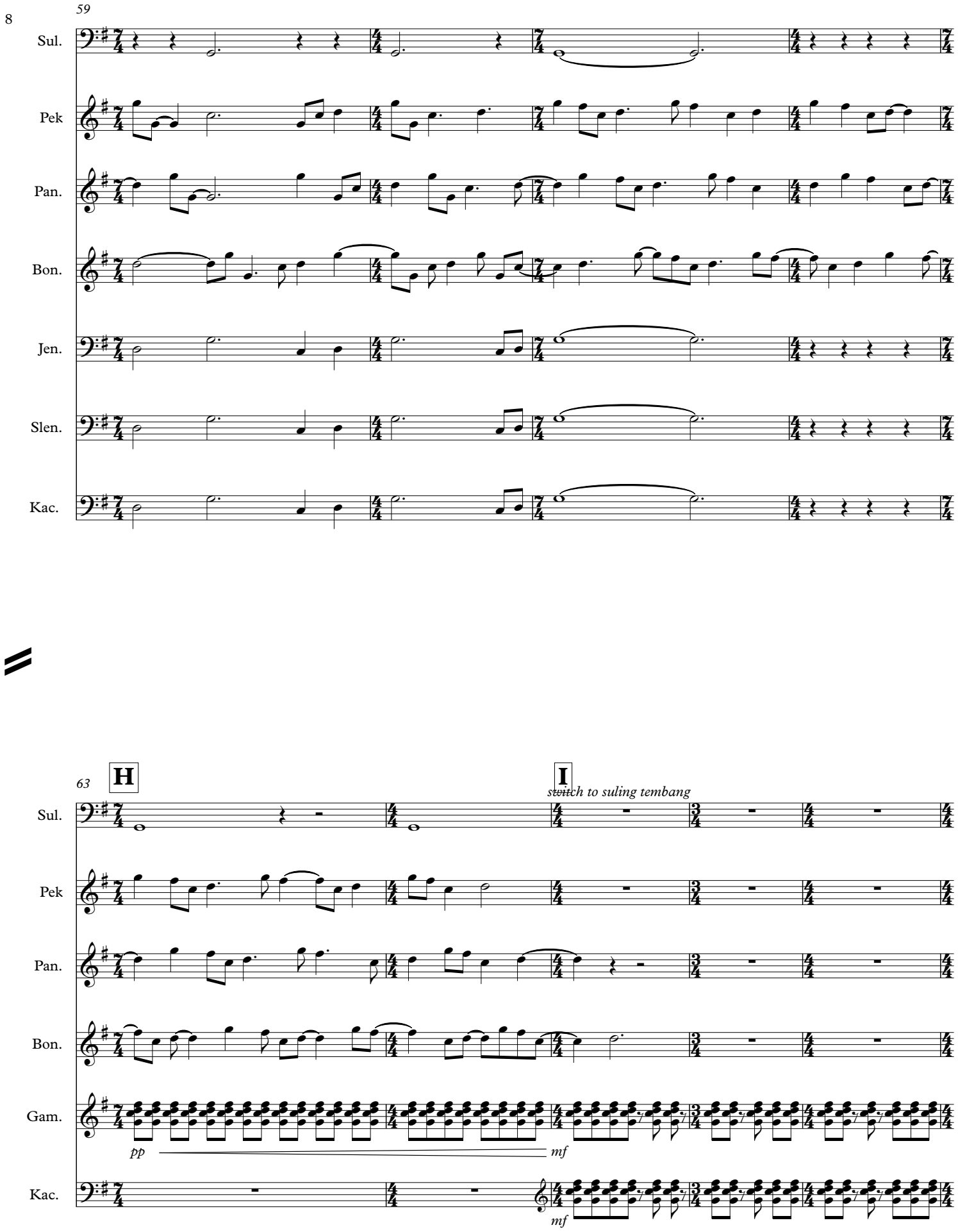
Pan.

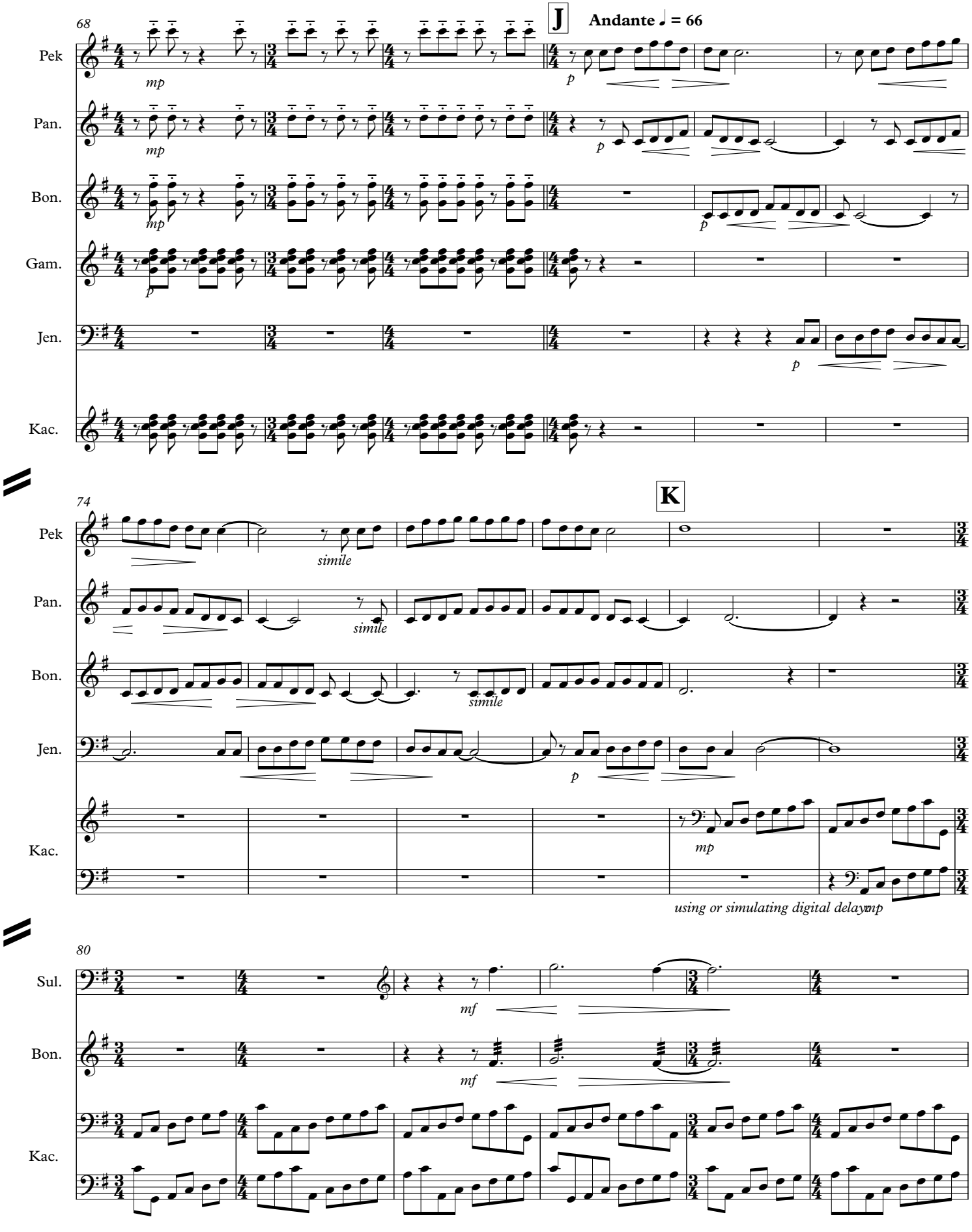
Bon.

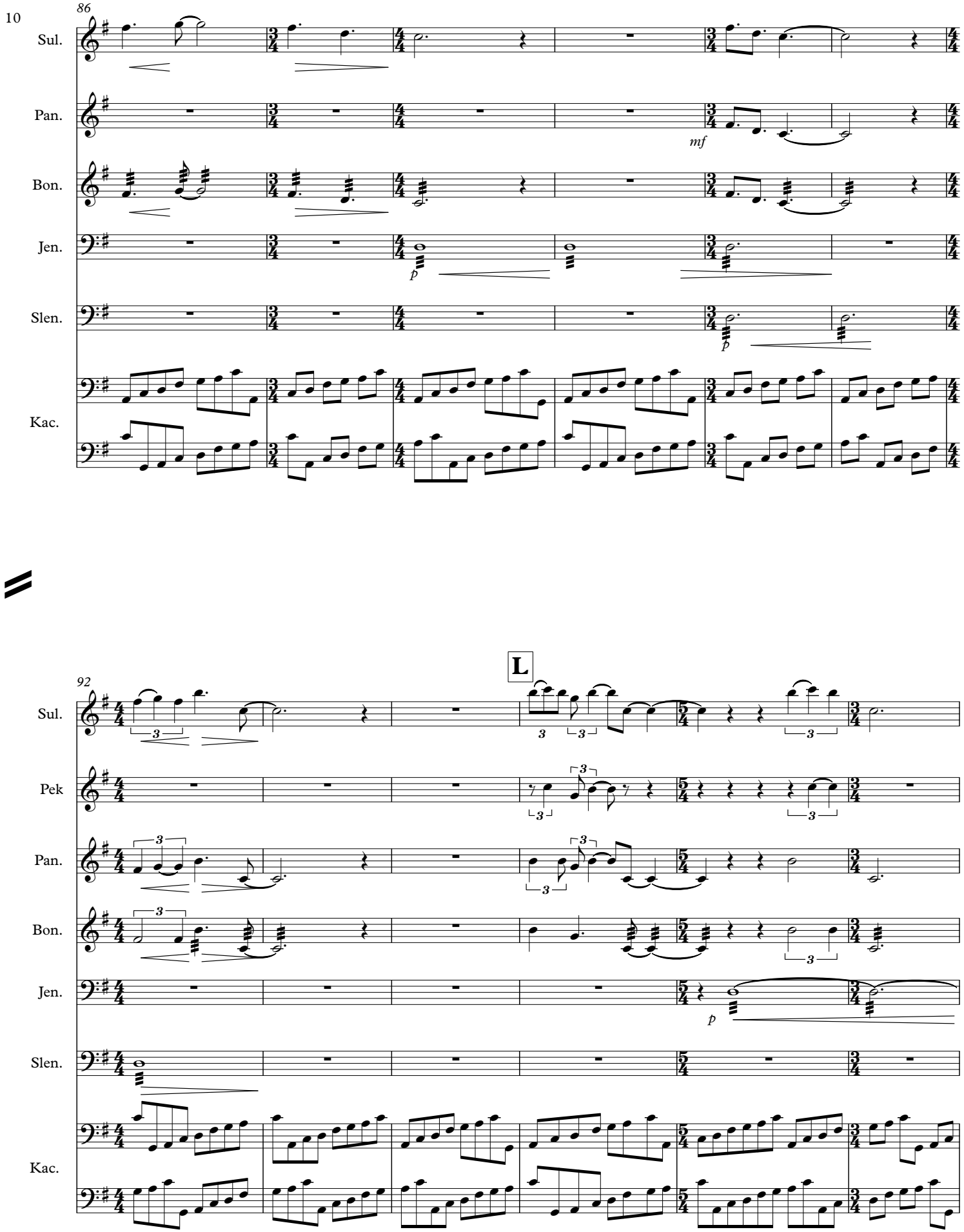
Jen.

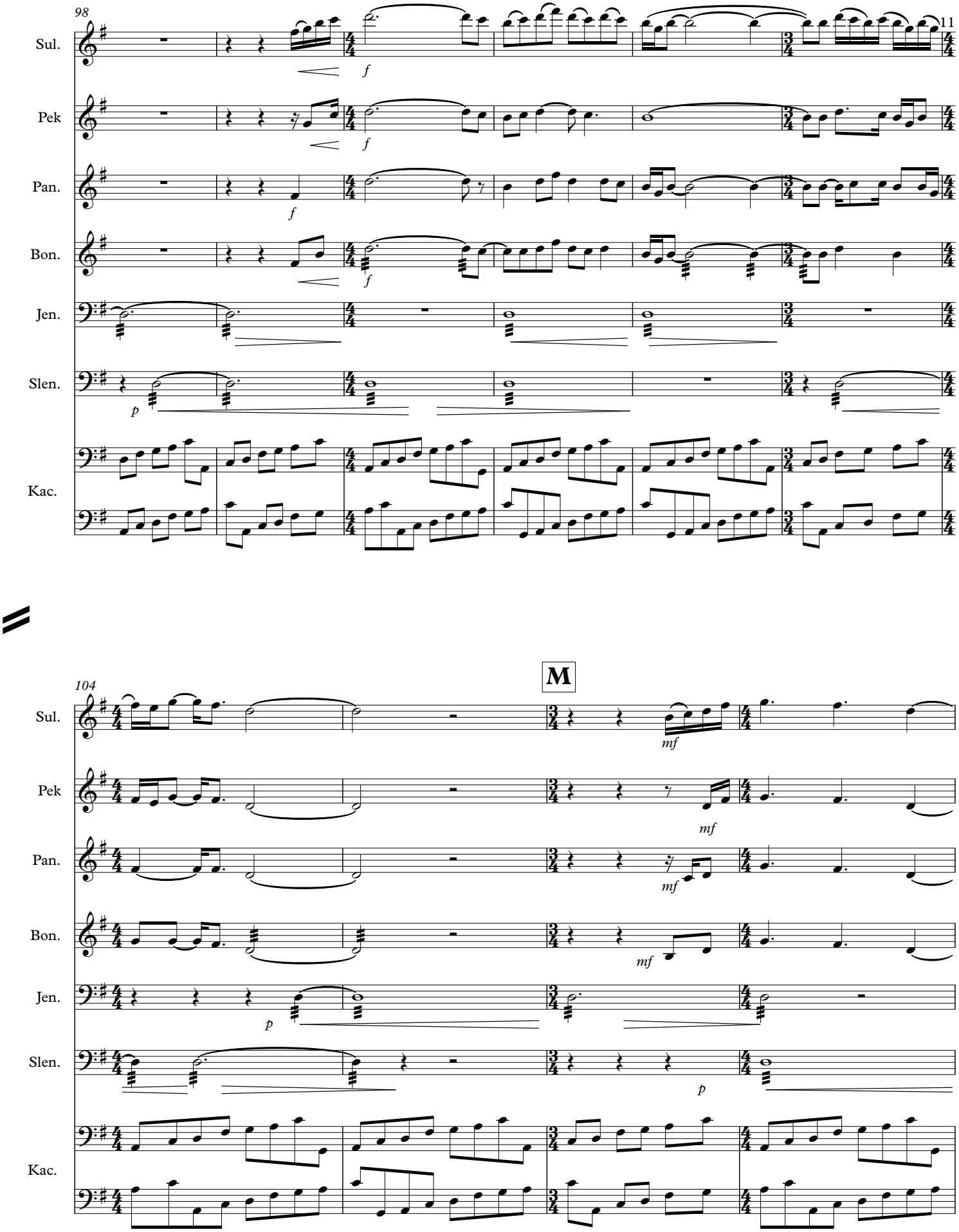
Slen.

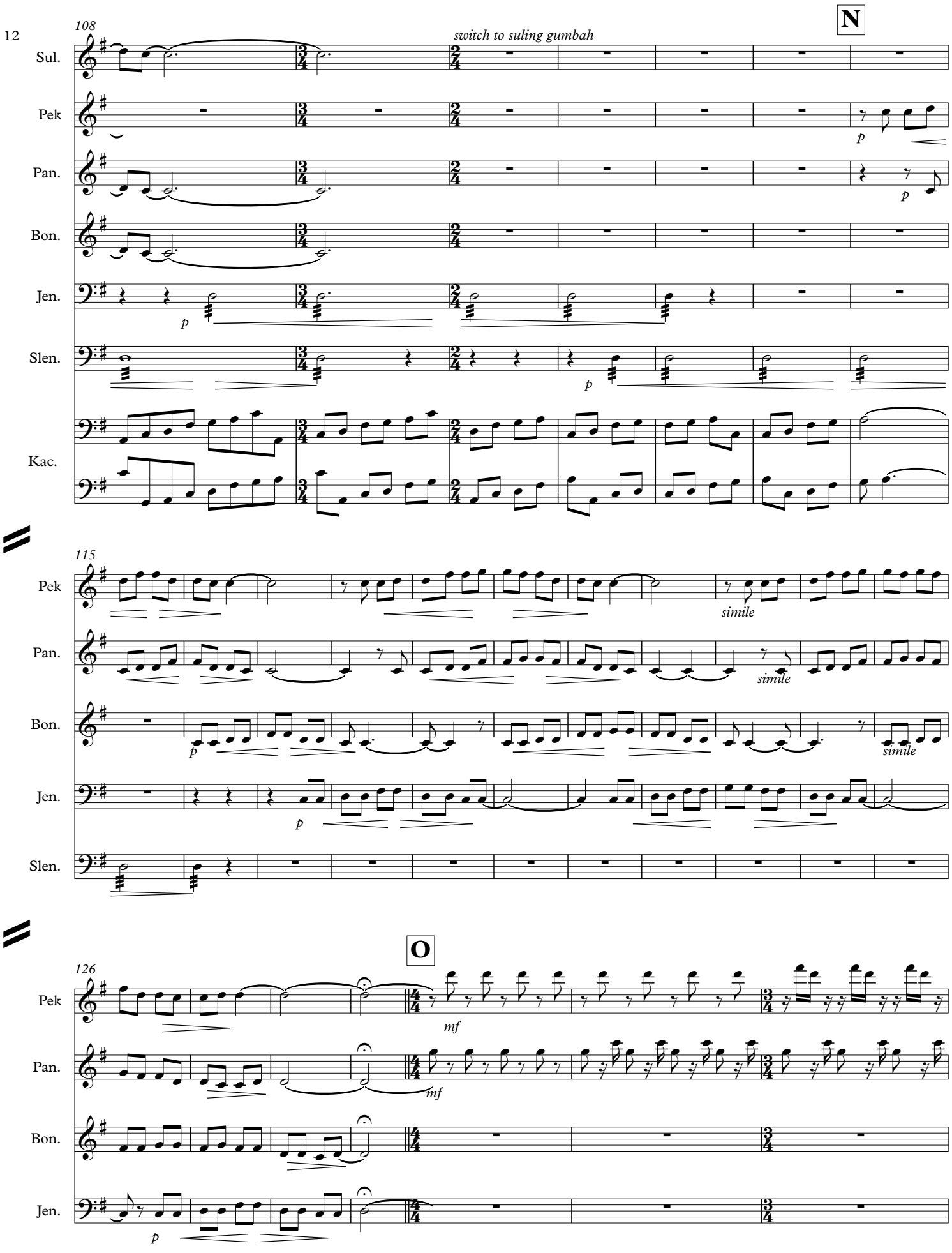
Kac.

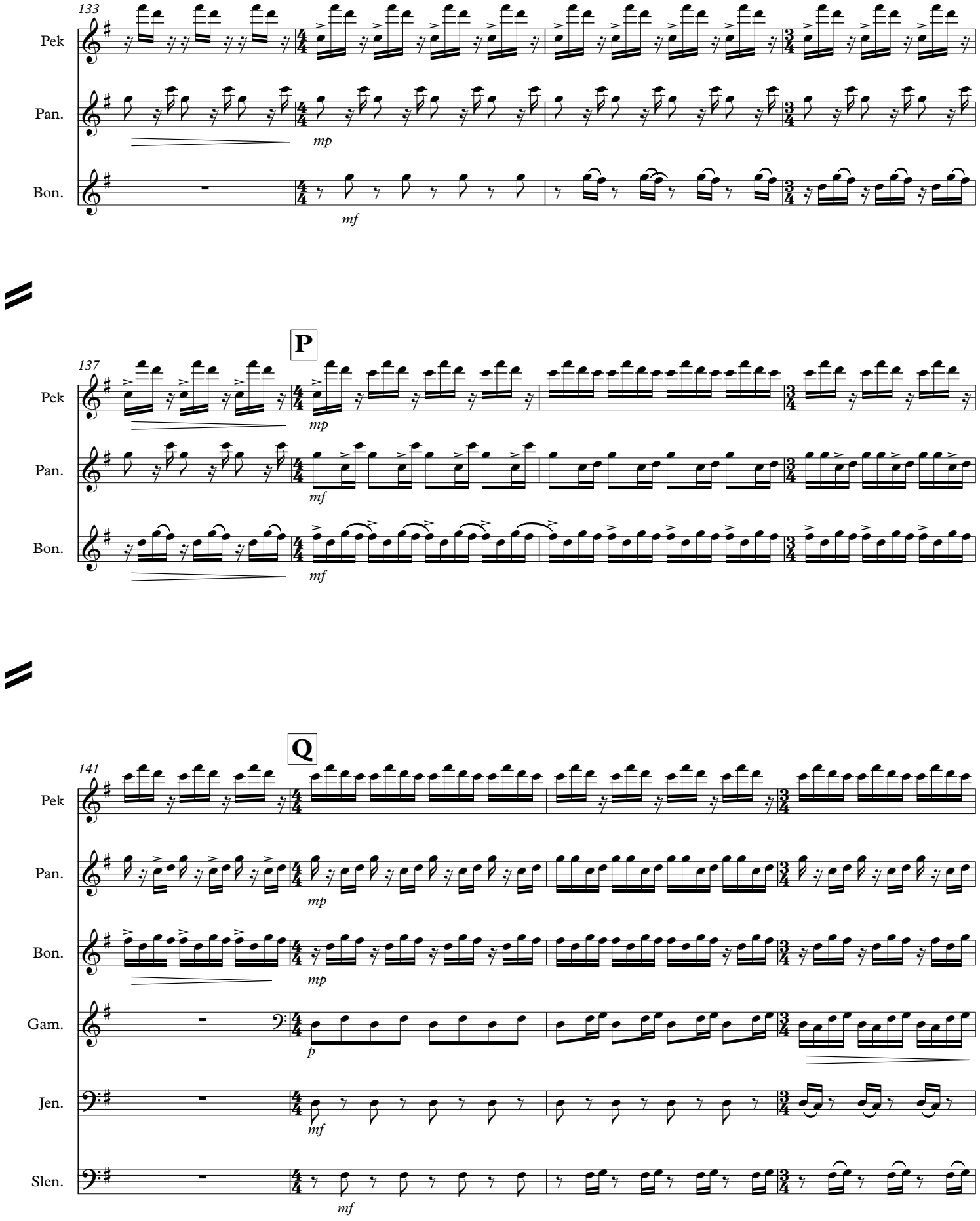

59
Sul.
Pek
Pan.
Bon.
Jen.
Slen.
Kac.
63
H
I
switch to suling tembang
Sul.
Pek
Pan.
Bon.
Gam.
Kac.
pp
mf
mf

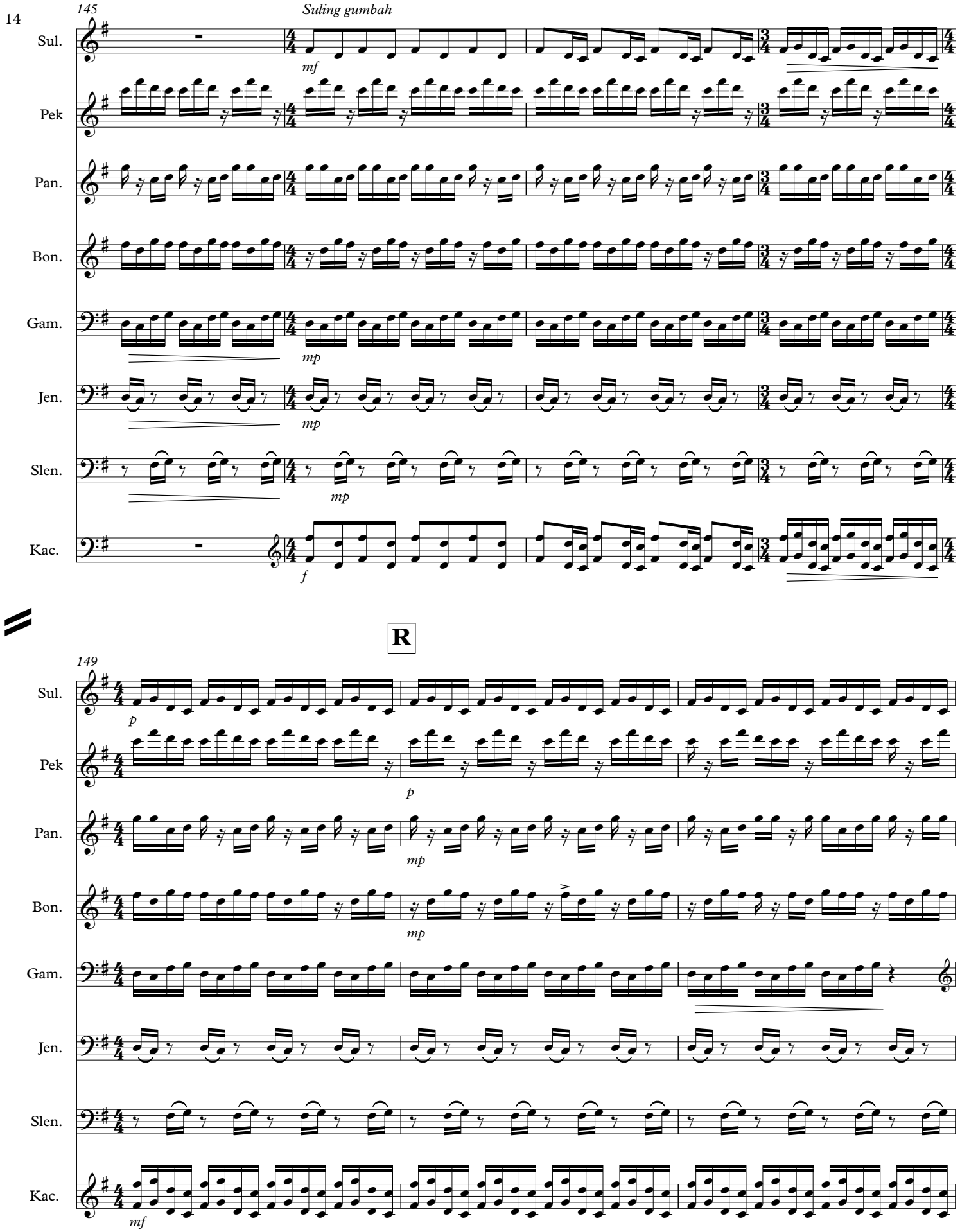

68
J
Andante ♩ = 66
Pek
Pan.
Bon.
Gam.
Jen.
Kac.
mp
p
74
K
simile
mp
using or simulating digital delay
80
Sul.
mf

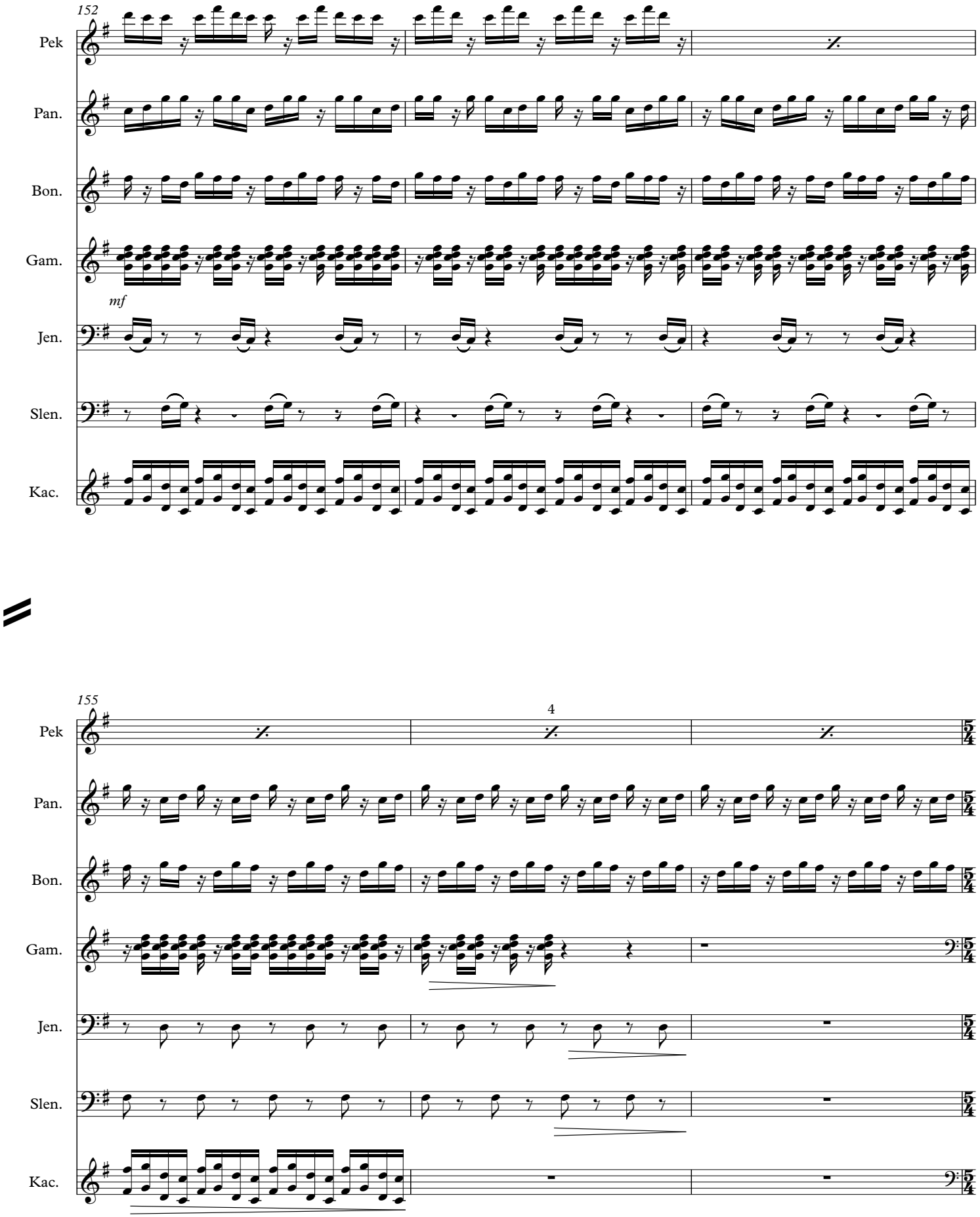

86
Sul.
Pan.
Bon.
Jen.
Slen.
Kac.
mf
p
p
92
L
Sul.
Pek
Pan.
Bon.
Jen.
Slen.
Kac.
p


98
11
Sul.
Pek
Pan.
Bon.
Jen.
Slen.
Kac.
f
p
104
M
mf


108
switch to suling gumbah
N
Sul.
Pek
Pan.
Bon.
Jen.
Slen.
Kac.
p
115
simile
O
126
mf


133
Pek
Pan.
Bon.
mp
mf
P
137
Pek
Pan.
Bon.
mp
mf
mf
Q
141
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
mp
mp
p
mf
mf


145
Suling gumbah
Sul.
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.
mf
mp
mp
mp
f
R
149
Sul.
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.
p
p
mp
mp
mf


152
Pek
Pan.
Bon.
Gam.
mf
Jen.
Slen.
Kac.
155
4
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.

158 **S** *kempul*

Sul. *mp* *mp*

Pek

Pan.

Bon.

Gam. *f*

Jen. *f*

Slen. *f*

Kac. *p*

161

Sul. *mp*

Pek 4

Pan.

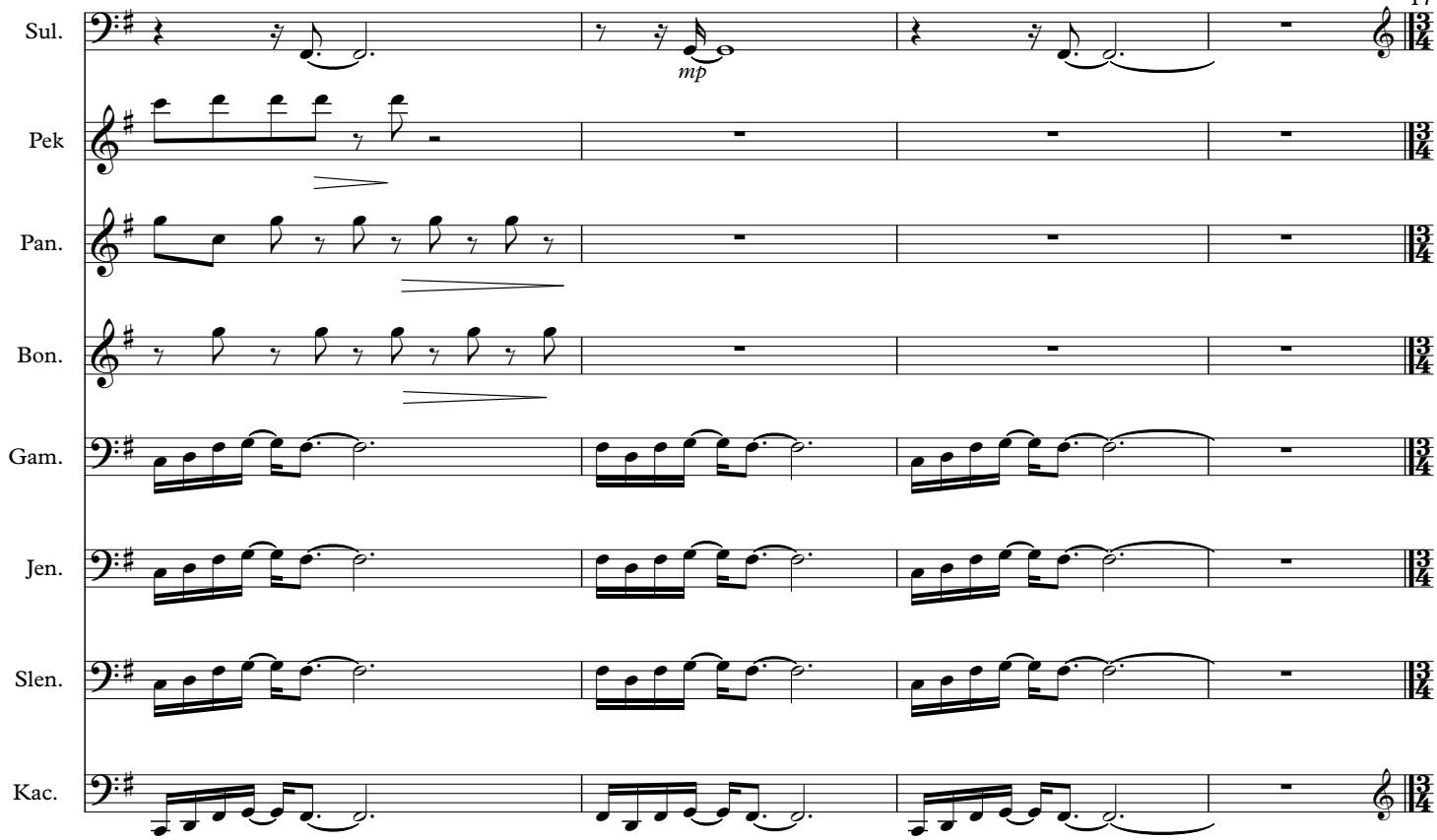
Bon.

Gam.

Jen.

Slen.

Kac.

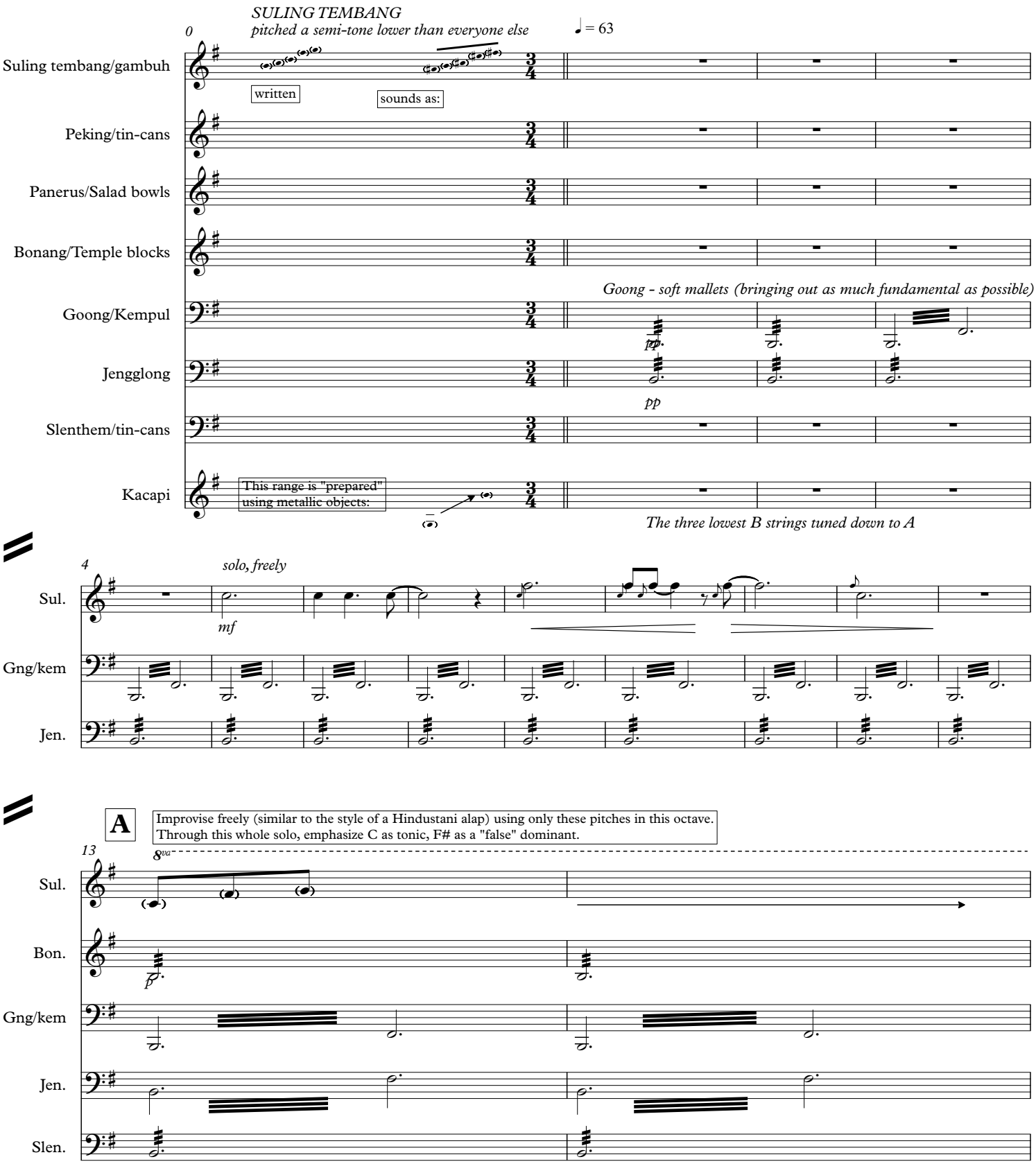

Sul.
mp
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.

This movement is dedicated to Tahlequah (J35), the mother orca whale who carried her deceased calf (who died 30 minutes after birth) above water for an incredible 17 days in what seemed like an act of mourning. A field recording of actual orca vocalizations (available from the composer) is heard during this piece. This recording was made frpm the area in which the Jpod family lives and may, in face, include Tahlequah's voice. Thanks to Dr. Lauren McWhinnie at the Coastal and Oceans Resources Analysis Laboratory for the use of this recording.

Tahlequah

for gamelan degung

Peter Hatch



15

Sul.

Bon.

Gng/kem

Jen.

B

21

Sul.

Bon. *cresc poco a poco*

Gng/kem *cresc poco a poco*

Jen. *cresc poco a poco*

Slen. *l.v.* *p* *cresc poco a poco*

From here to letter D, as indicated, play use a random mix of prepared notes. Play groups of 1-5 32nd notes, not pulsed; avoid patterns. These groups are interspersed with short silences as part of an overall texture with the others.

Kac. *p*

Begin with an equal mix of sound and silence.

27

Sul.

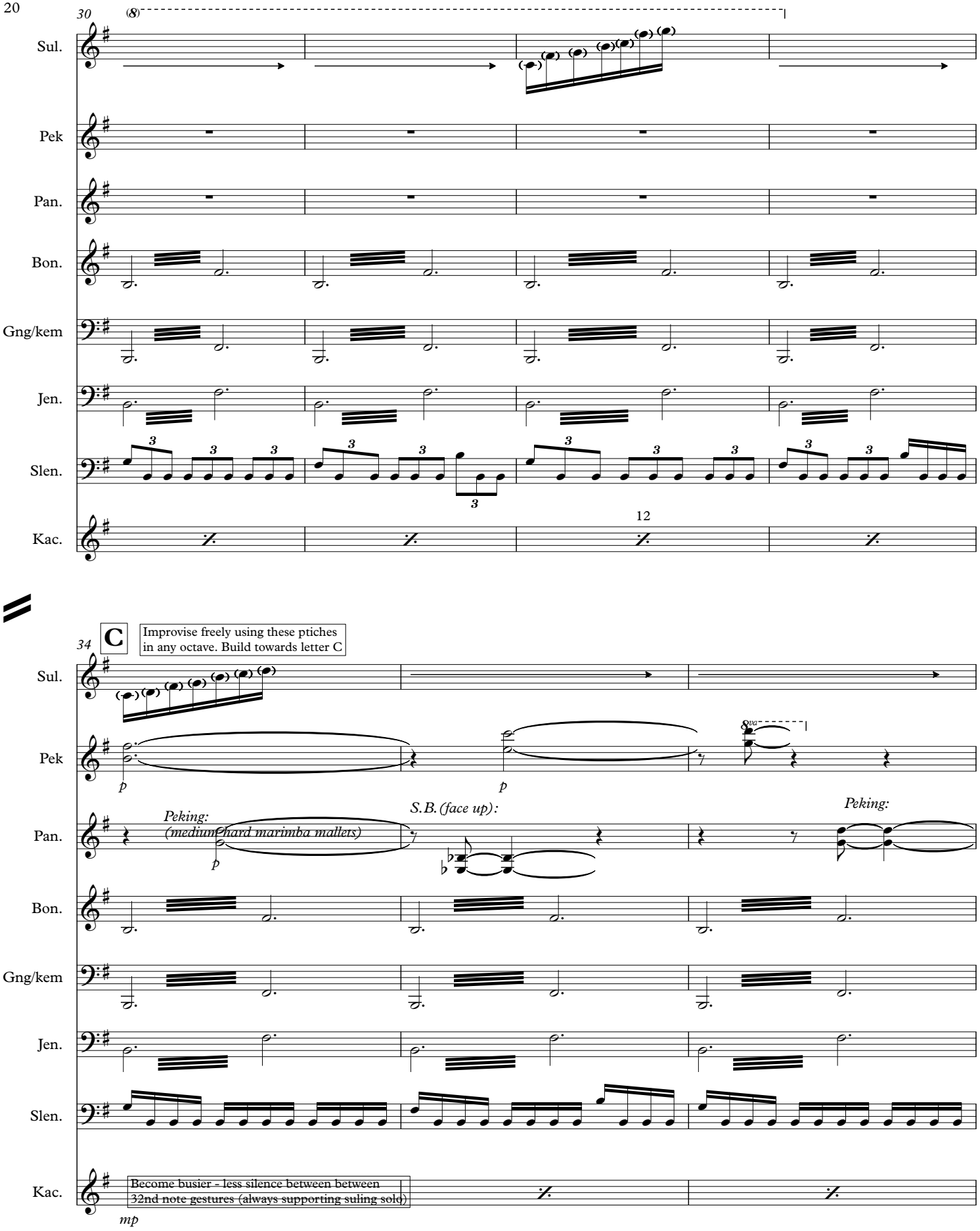
Bon.

Gng/kem

Jen.

Slen.

Kac.


30
(8)
Sul.
Pek
Pan.
Bon.
Gng/kem
Jen.
Slen.
Kac.
12
34
C
Improvise freely using these ptiches
in any octave. Build towards letter C
p
p
8va
Peking:
(medium/hard marimba mallets)
S.B. (face up):
Peking:
Become busier - less silence between between
32nd note gestures (always supporting suling solo)
mp

Improvise freely using only these pitches in this octave.

37

Sul.

Pek

Pan.

Bon.

Gng/kem

Jen.

Slen.

Kac.

8va

S.B.:

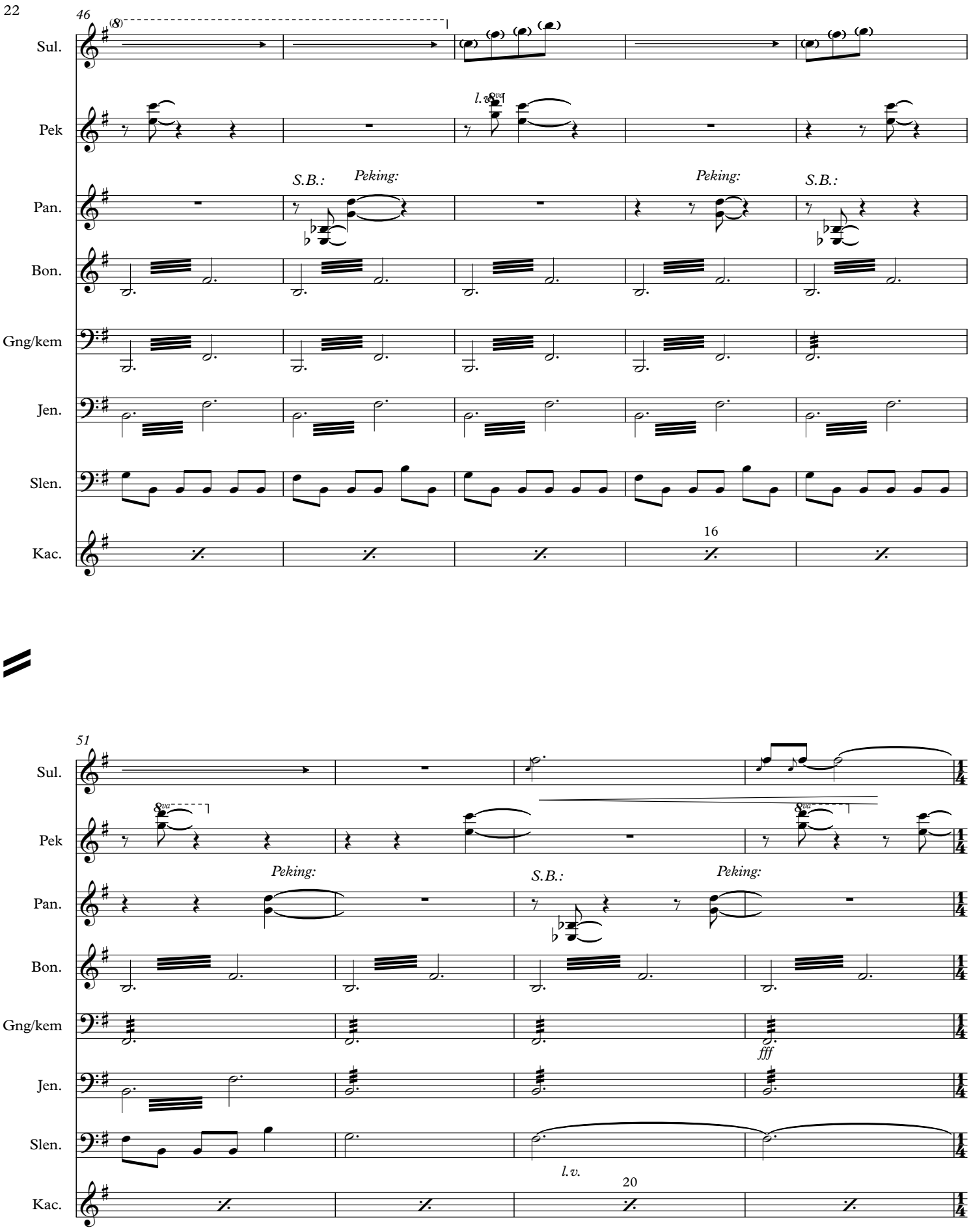
Peking:

4

40

8

12


46
(8)
Sul.
Pek
l.v.
8va
Pan.
S.B.:
Peking:
Peking:
S.B.:
Bon.
Gng/kem
Jen.
Slen.
Kac.
16
51
Sul.
Pek
8va
Pan.
Peking:
S.B.:
Peking:
Bon.
Gng/kem
fff
Jen.
Slen.
l.v.
Kac.
20

55

D

Sul.

Pek

switch to tin-cans

From here to letter J, as indicated, play using both the stick side and yarn side of marimba mallets. Play groups of 1-5 32nd notes, not pulsed; avoid patterns. These groups are interspersed with short silences as part of an overall texture with the others.

~~Begin with an equal mix of soundand silence.~~

mf

Pan.

switch to salad bowls

From here to letter J, as indicated, play using the stick side and of marimba mallets. Play groups of 1-5 32nd notes, not pulsed; avoid patterns. These groups are interspersed with short silences as part of an overall texture with the others.

mf

~~Begin with an equal mix of soundand silence.~~

mf

Bon.

Turning your back to the audience, switch to temple blocks

l.v.

Gng/kem

switch to suspended cymbal

Jen.

From here to letter J, as indicated, use the stick side of the mallets to play the sides of the goong and kempul. Play groups of 1-5 32nd notes, not pulsed; avoid patterns. These groups are interspersed with short silences as part of an overall texture with the others.

~~Begin with an equal mix of soundand silence.~~

mf

Slen.

switch to tin-cans

From here to letter H. as indicated, play using both the stick side and yarn side of marimba mallets. Play groups of 1-5 notes, not pulsed; avoid patterns. These groups are interspersed with short silences as part of an overall texture with the others.

mf

~~Begin with an equal mix of soundand silence.~~

Kac.

Continue as before, but sparsely.

p

59

E

Sul.

Pek

4

becoming

~~Intersperse more silences between 32nd note gestures~~

mf

Pan.

becoming

~~Intersperse more silences between 32nd note gestures~~

mf

Bon.

From here to letter J, as indicated, play groups of 1-5 32nd notes, not pulsed; avoid patterns. These groups are interspersed with short silences as part of an overall texture with the others.

~~Begin with an equal mix of soundand silence.~~

p

becoming

~~Intersperse more silences between 32nd note gestures~~

mf

Gng/kem

suspended cymbal

p

Jen.

4

becoming

~~Busier - less silence between between 32nd note gestures~~

mf

Slen.

becoming

~~Intersperse more silences between 32nd note gestures~~

mf

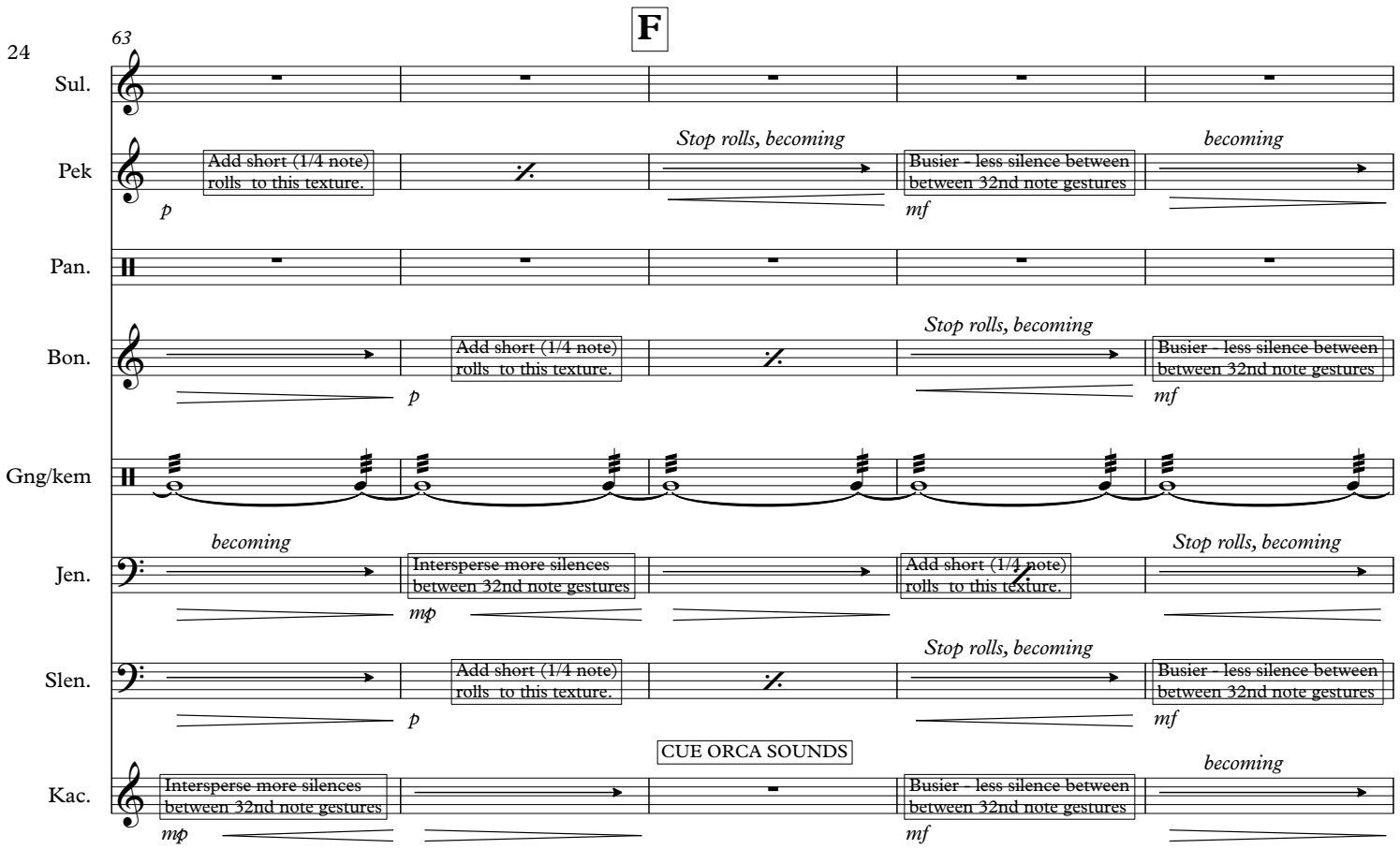
Kac.

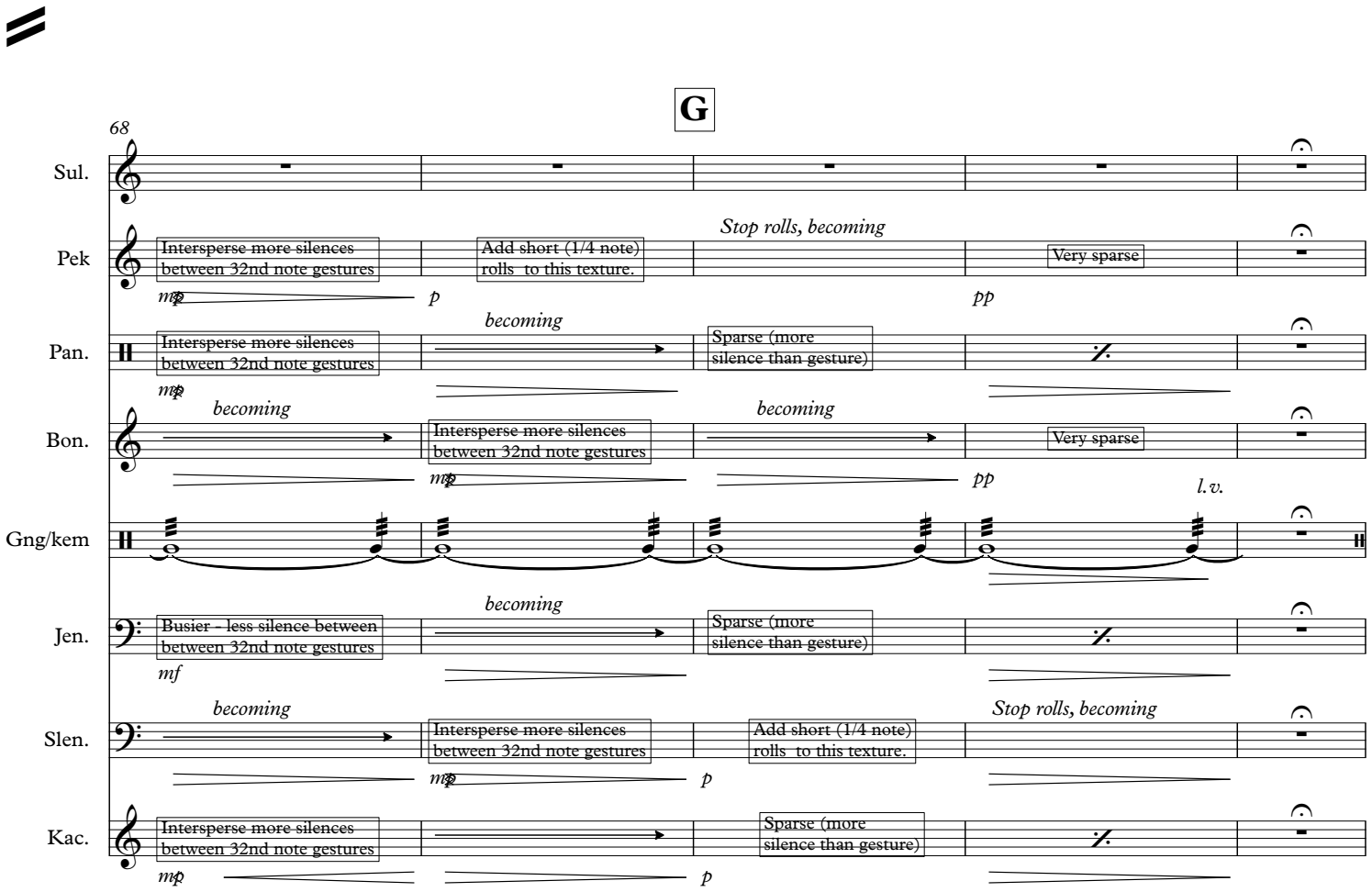
becoming

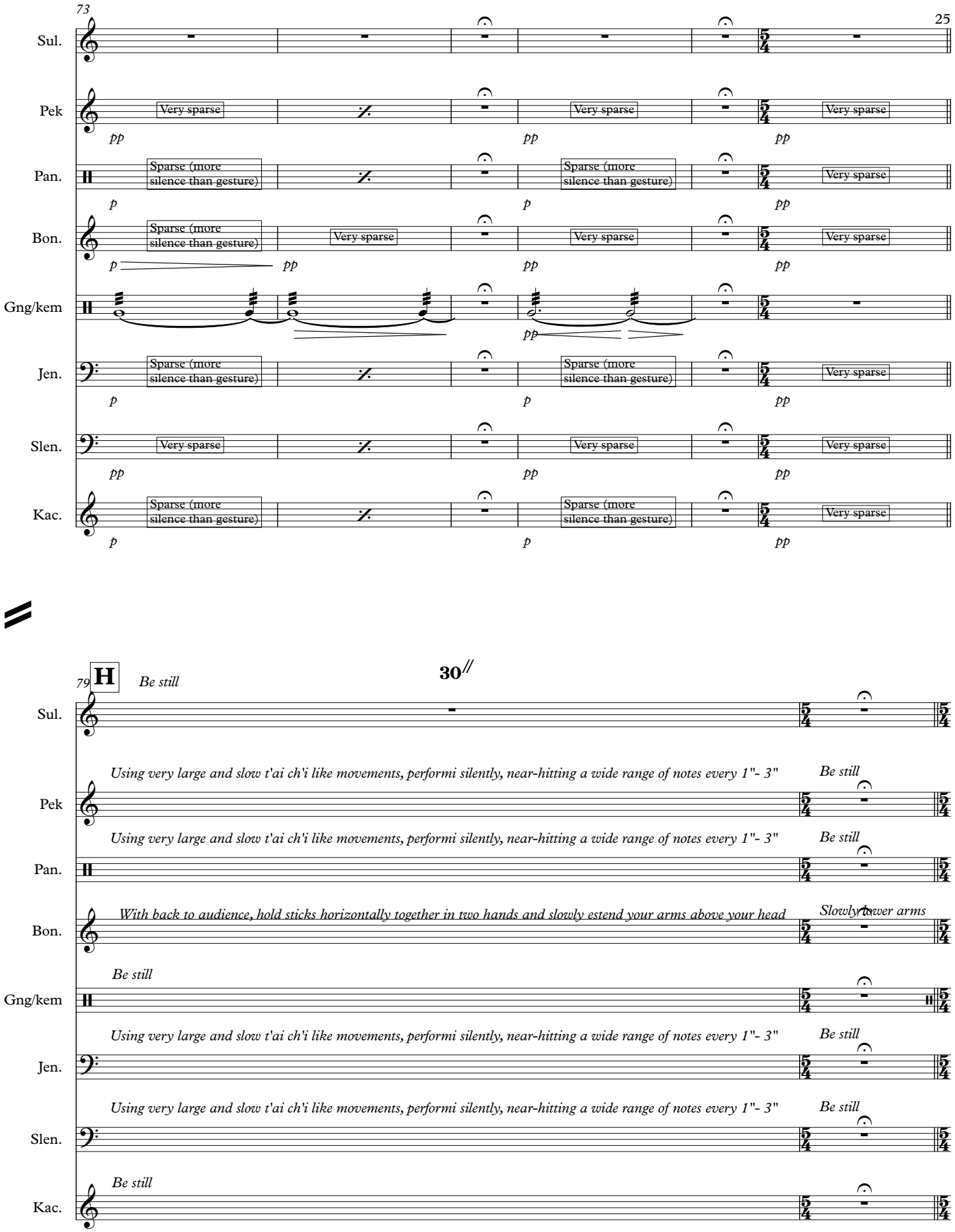
~~Busier - less silence between between 32nd note gestures~~

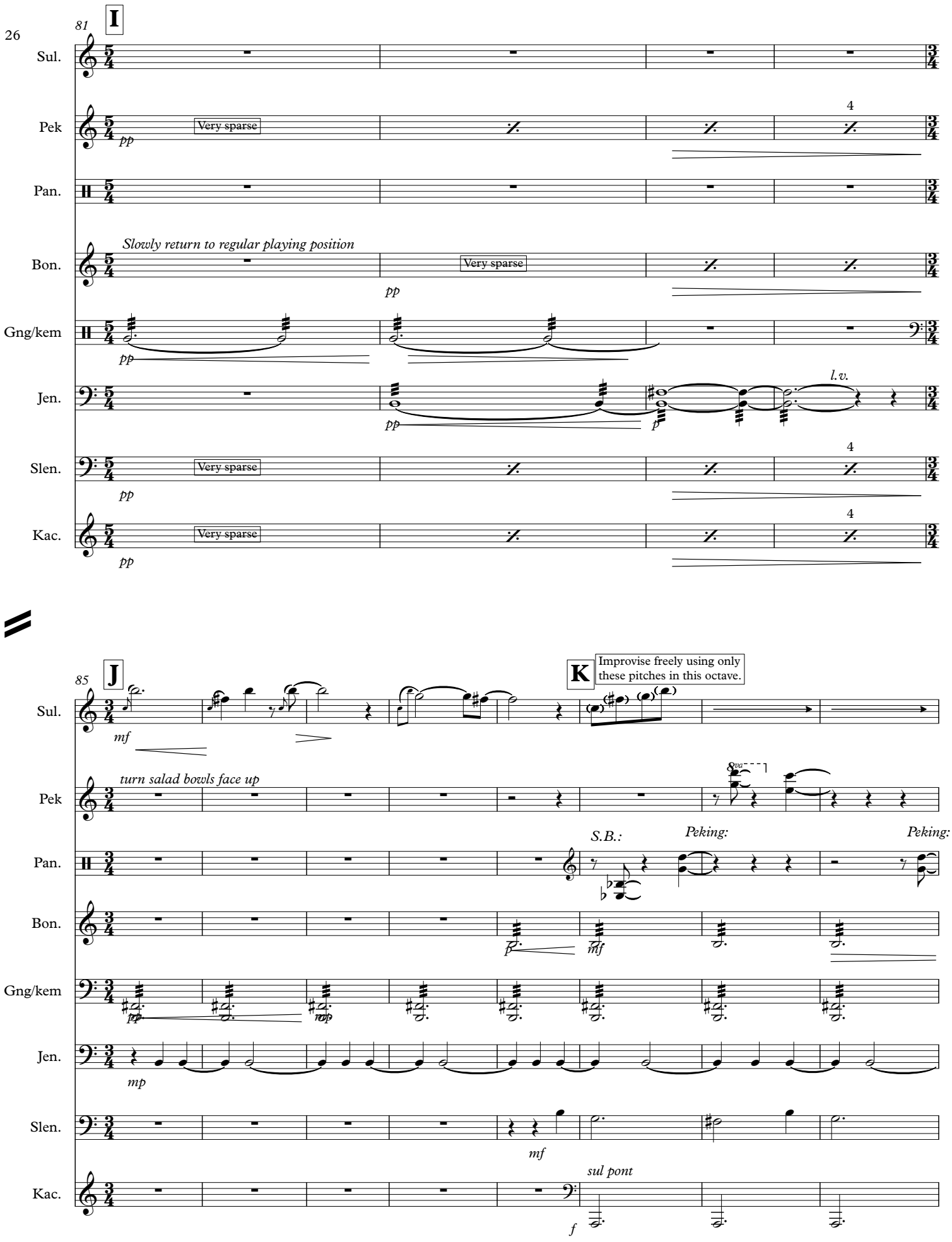
mf

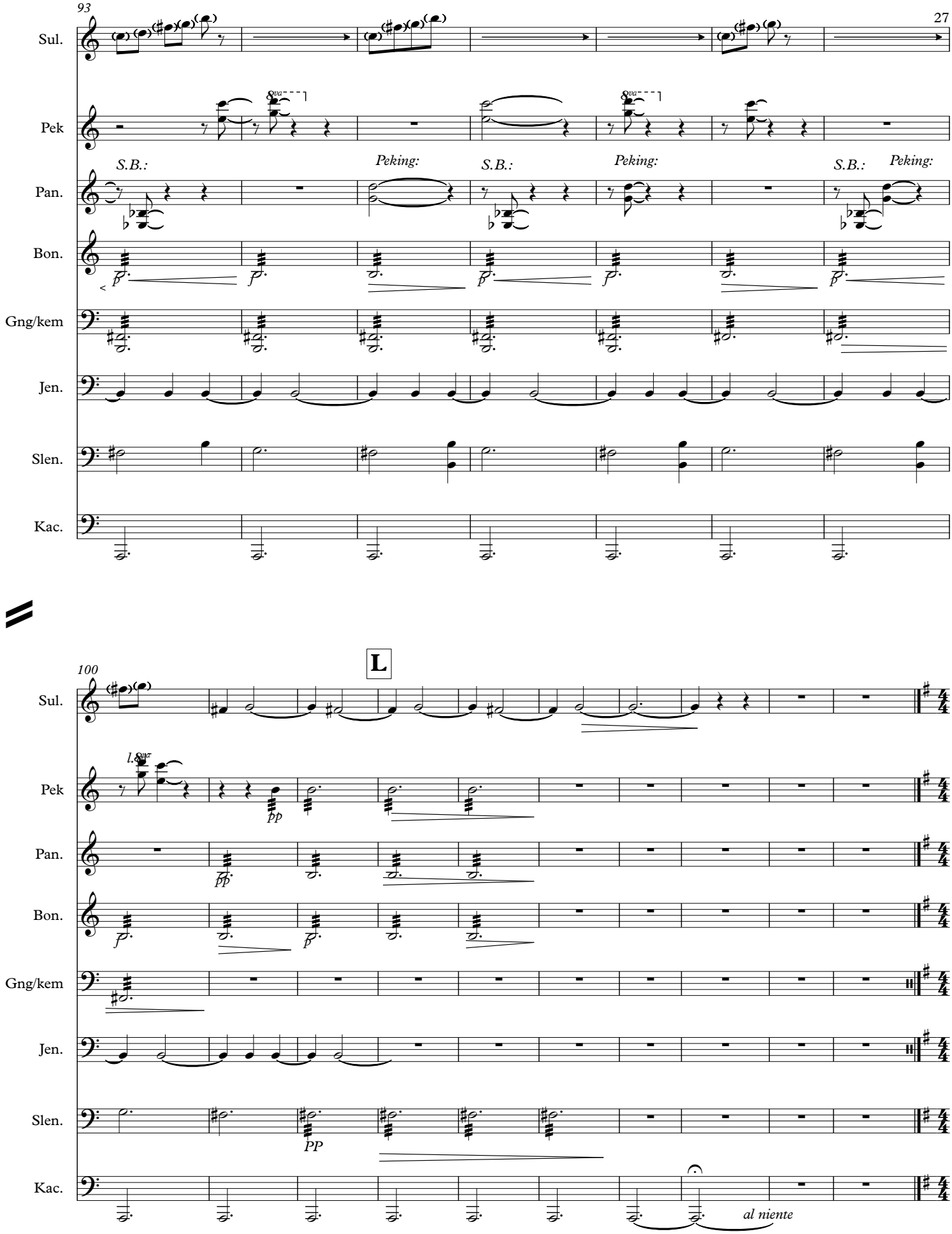
becoming


F
63
Sul.
Pek
Add short (1/4 note) rolls to this texture.
p
Stop rolls, becoming
Busier - less silence between between 32nd note gestures
mf
becoming
Pan.
Bon.
Add short (1/4 note) rolls to this texture.
p
Stop rolls, becoming
Busier - less silence between between 32nd note gestures
mf
Gng/kem
Jen.
becoming
Intersperse more silences between 32nd note gestures
mp
Add short (1/4 note) rolls to this texture.
Stop rolls, becoming
Slen.
Add short (1/4 note) rolls to this texture.
p
Stop rolls, becoming
Busier - less silence between between 32nd note gestures
mf
CUE ORCA SOUNDS
Kac.
Intersperse more silences between 32nd note gestures
mp
Busier - less silence between between 32nd note gestures
mf
becoming


G
68
Sul.
Pek
Intersperse more silences between 32nd note gestures
mp
Add short (1/4 note) rolls to this texture.
p
Stop rolls, becoming
Very sparse
pp
Pan.
Intersperse more silences between 32nd note gestures
mp
becoming
Sparse (more silence than gesture)
Bon.
becoming
Intersperse more silences between 32nd note gestures
mp
becoming
Very sparse
pp
l.v.
Gng/kem
Jen.
Busier - less silence between between 32nd note gestures
mf
becoming
Sparse (more silence than gesture)
Slen.
becoming
Intersperse more silences between 32nd note gestures
mp
Add short (1/4 note) rolls to this texture.
p
Stop rolls, becoming
Kac.
Intersperse more silences between 32nd note gestures
mp
Sparse (more silence than gesture)
p


73
25
Sul.
Pek
Pan.
Bon.
Gng/kem
Jen.
Slen.
Kac.
Very sparse
Sparse (more silence than gesture)
pp
p
30//
79
H
Be still
Using very large and slow t'ai ch'i like movements, performi silently, near-hitting a wide range of notes every 1"- 3"
With back to audience, hold sticks horizontally together in two hands and slowly estend your arms above your head
Slowly lower arms

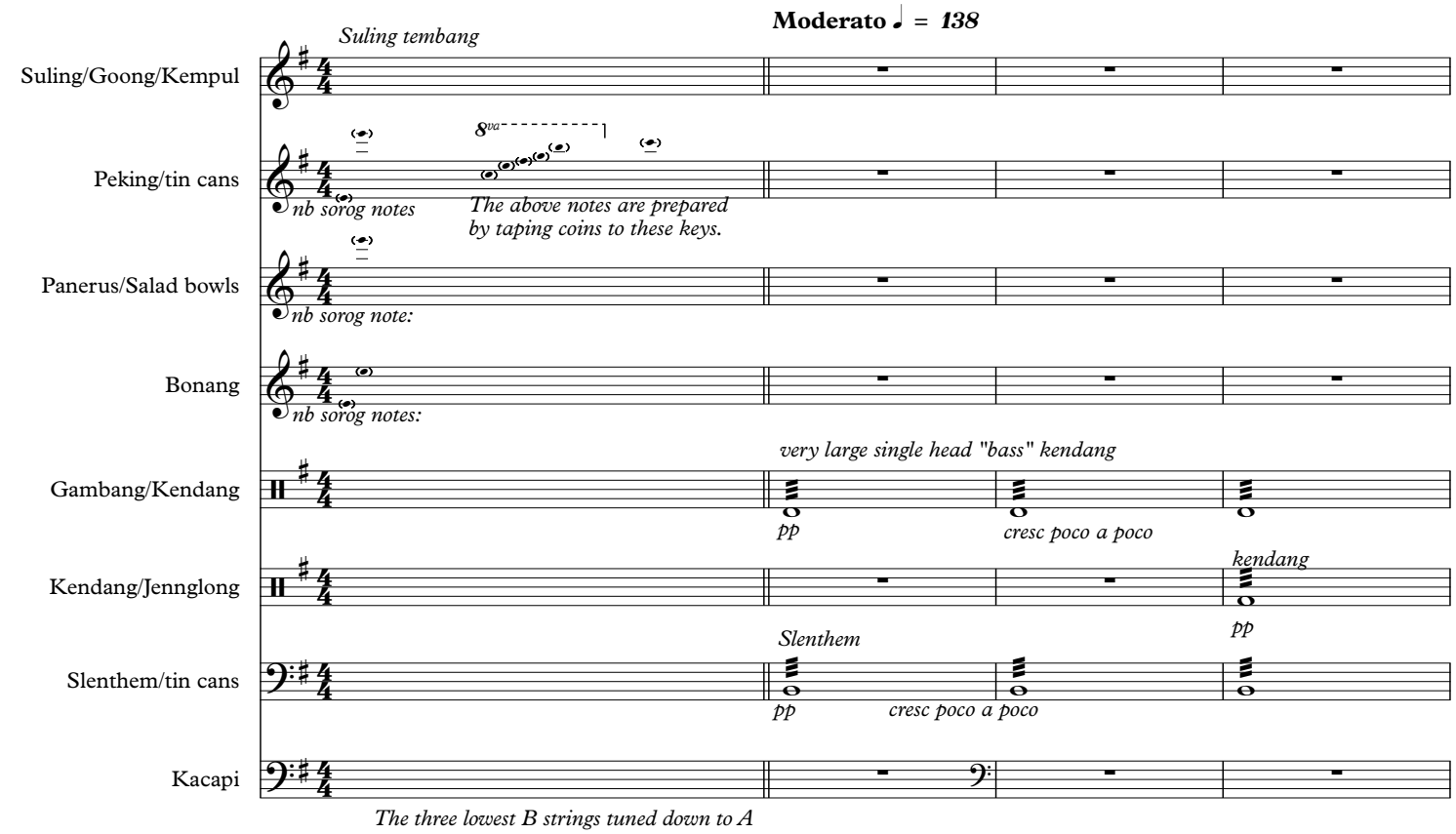

81
I
Sul.
Pek
Very sparse
pp
4
Pan.
Slowly return to regular playing position
Bon.
Very sparse
pp
Gng/kem
pp
Jen.
pp
p
l.v.
Slen.
Very sparse
pp
4
Kac.
Very sparse
pp
4
85
J
K
Improvise freely using only these pitches in this octave.
Sul.
mf
turn salad bowls face up
Pek
8va
S.B.:
Peking:
Peking:
Pan.
Bon.
p
mf
Gng/kem
pp
mp
Jen.
mp
Slen.
mf
Kac.
sul pont
f

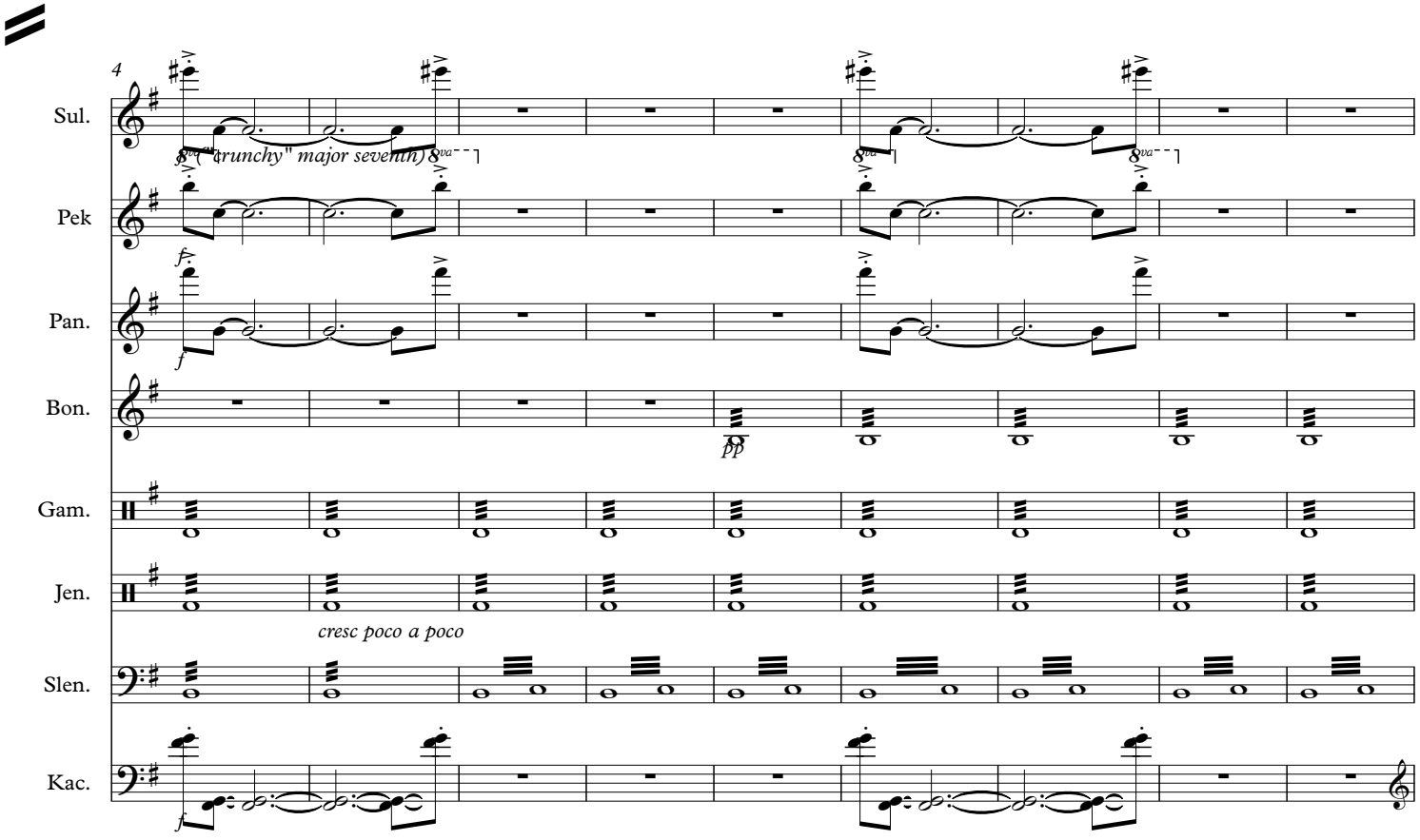

93
Sul.
Pek
Pan.
Bon.
Gng/kem
Jen.
Slen.
Kac.
S.B.:
Peking:
S.B.:
Peking:
S.B.:
Peking:
100
L
Sul.
Pek
Pan.
Bon.
Gng/kem
Jen.
Slen.
Kac.
al niente

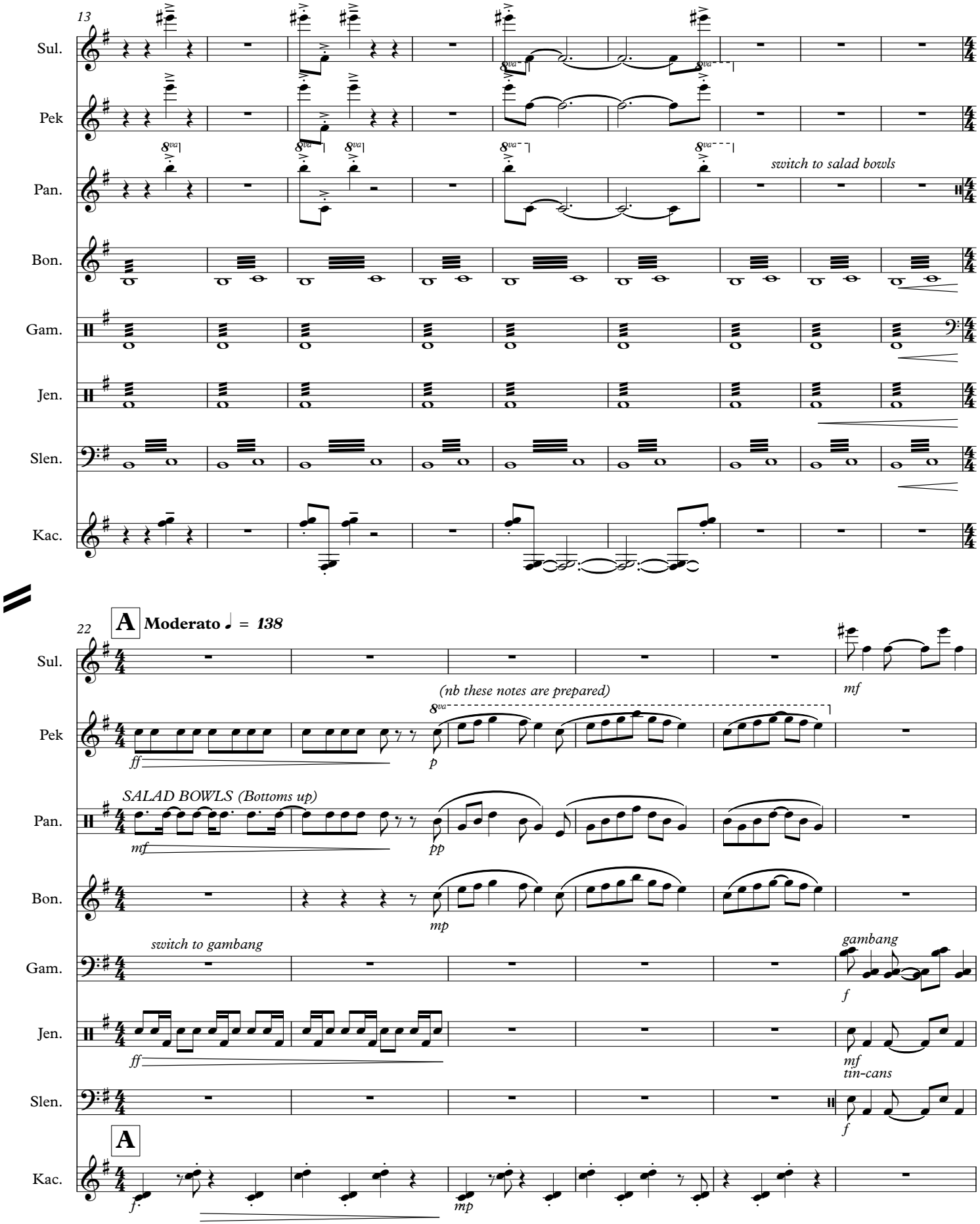
Out of the Cage

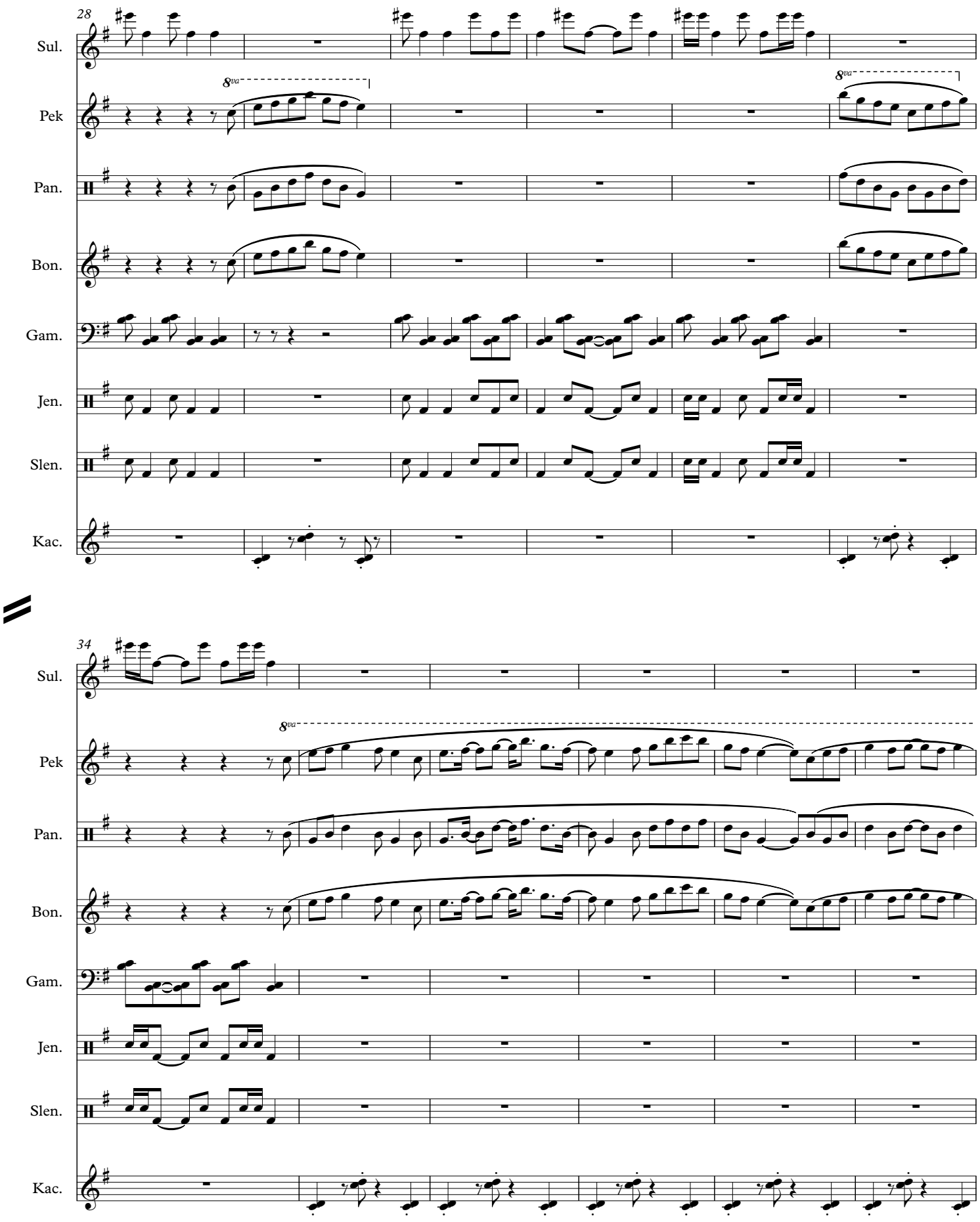
for gamelan degung

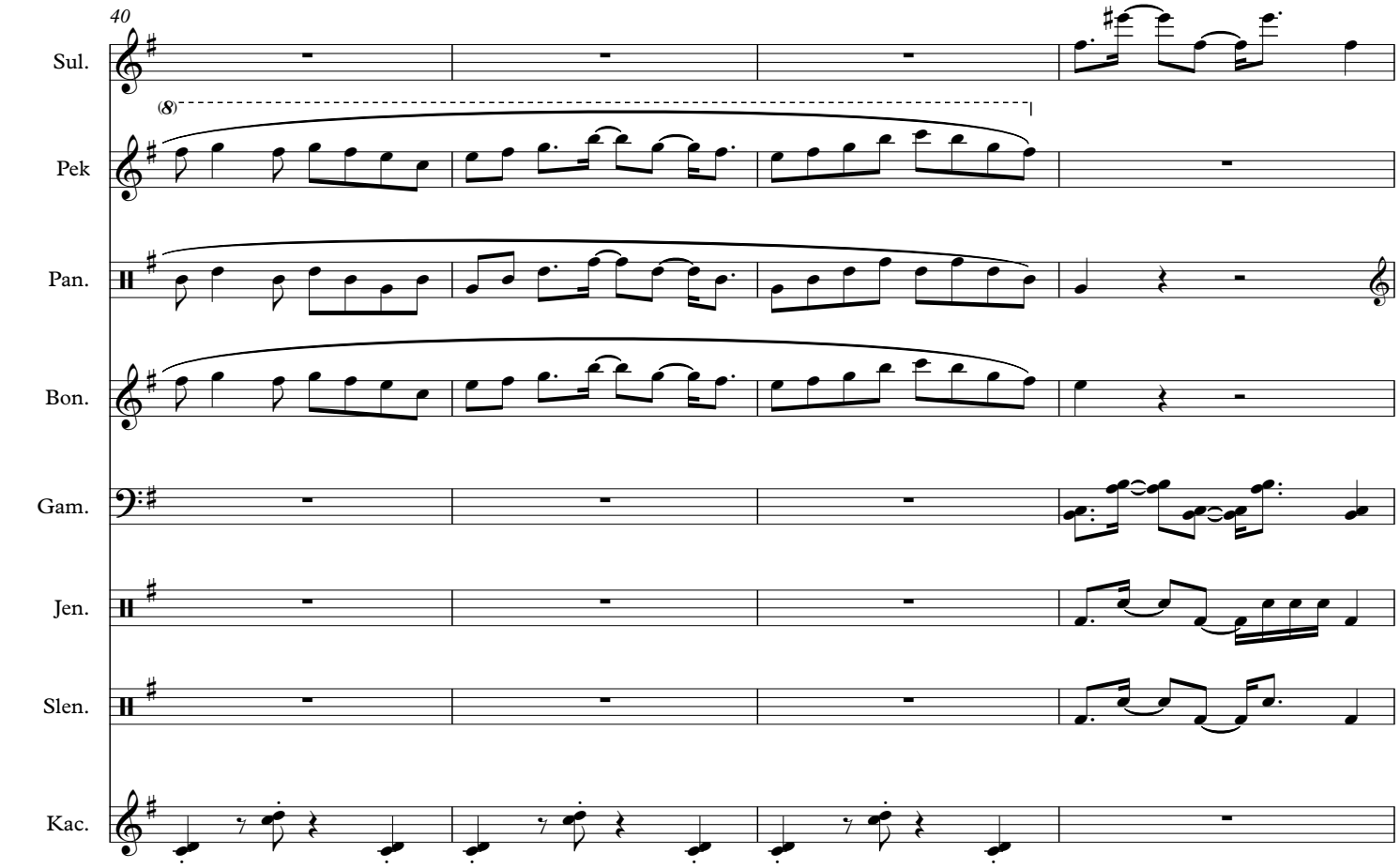
Peter Hatch

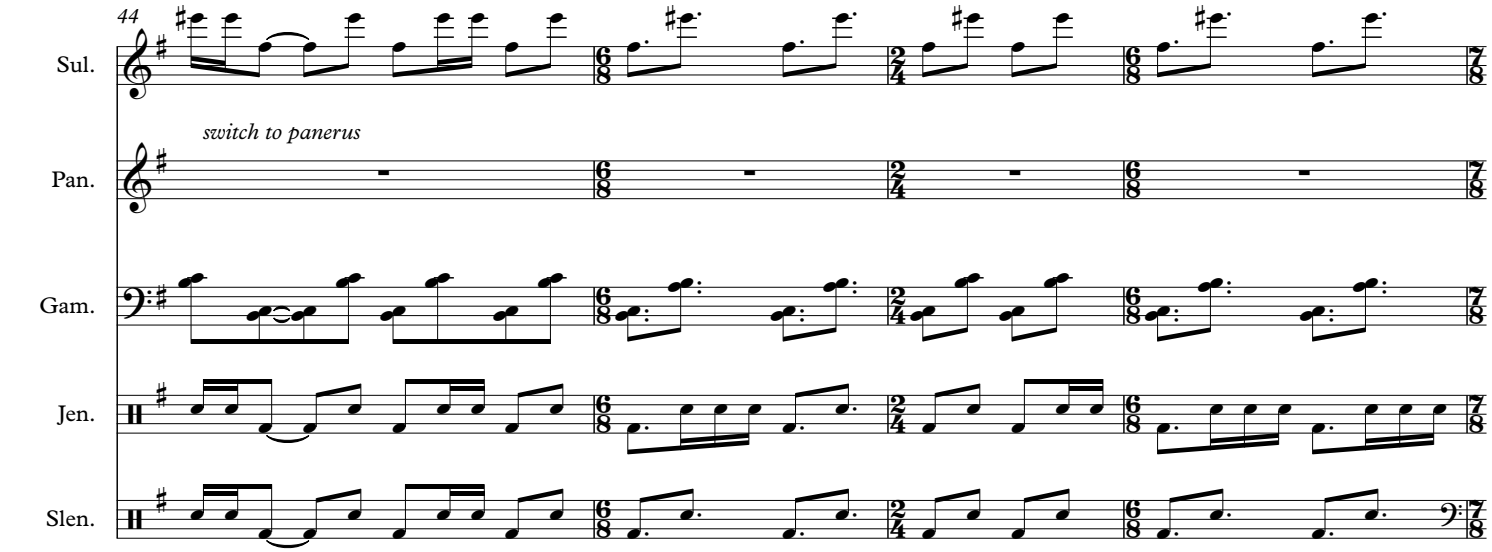


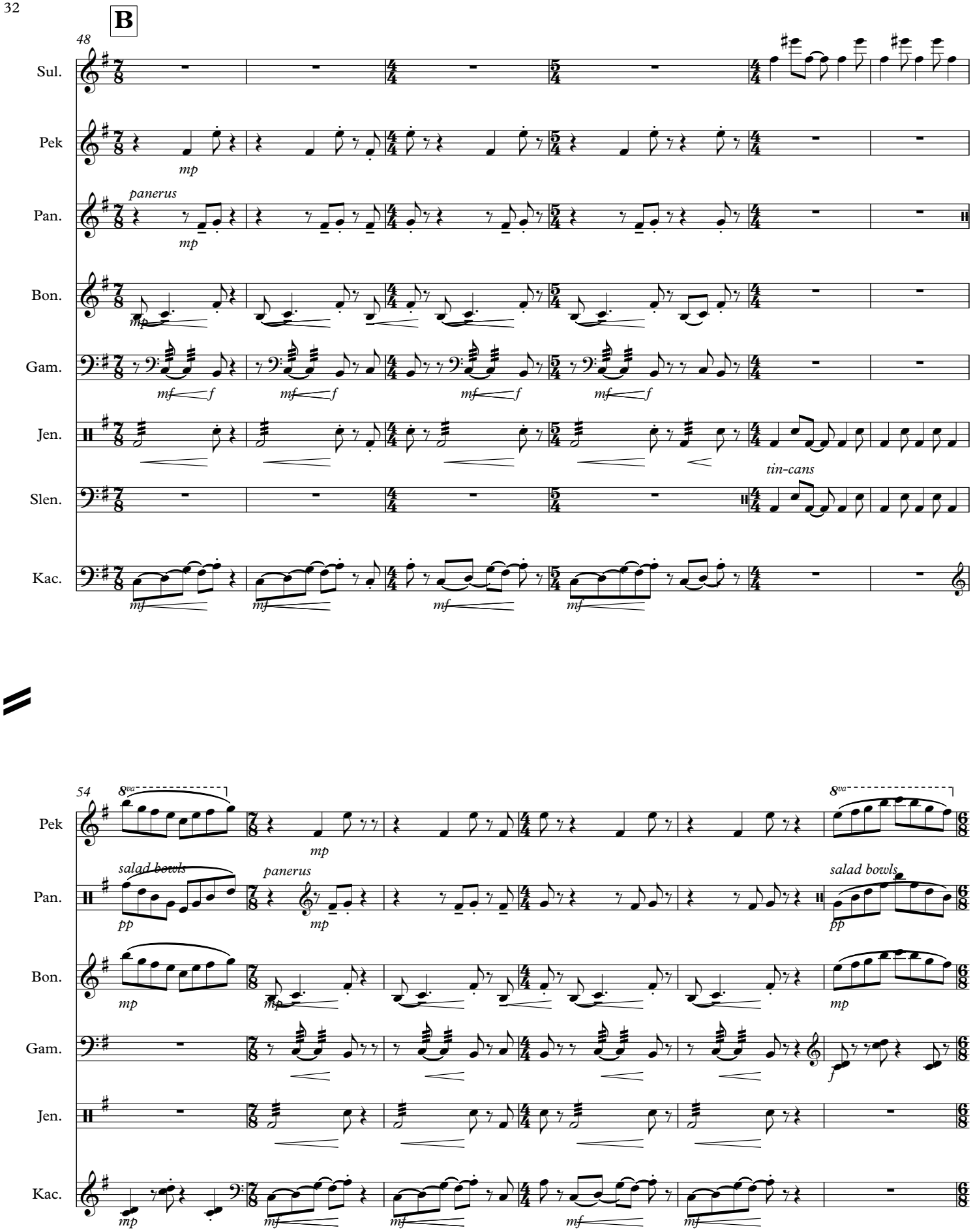


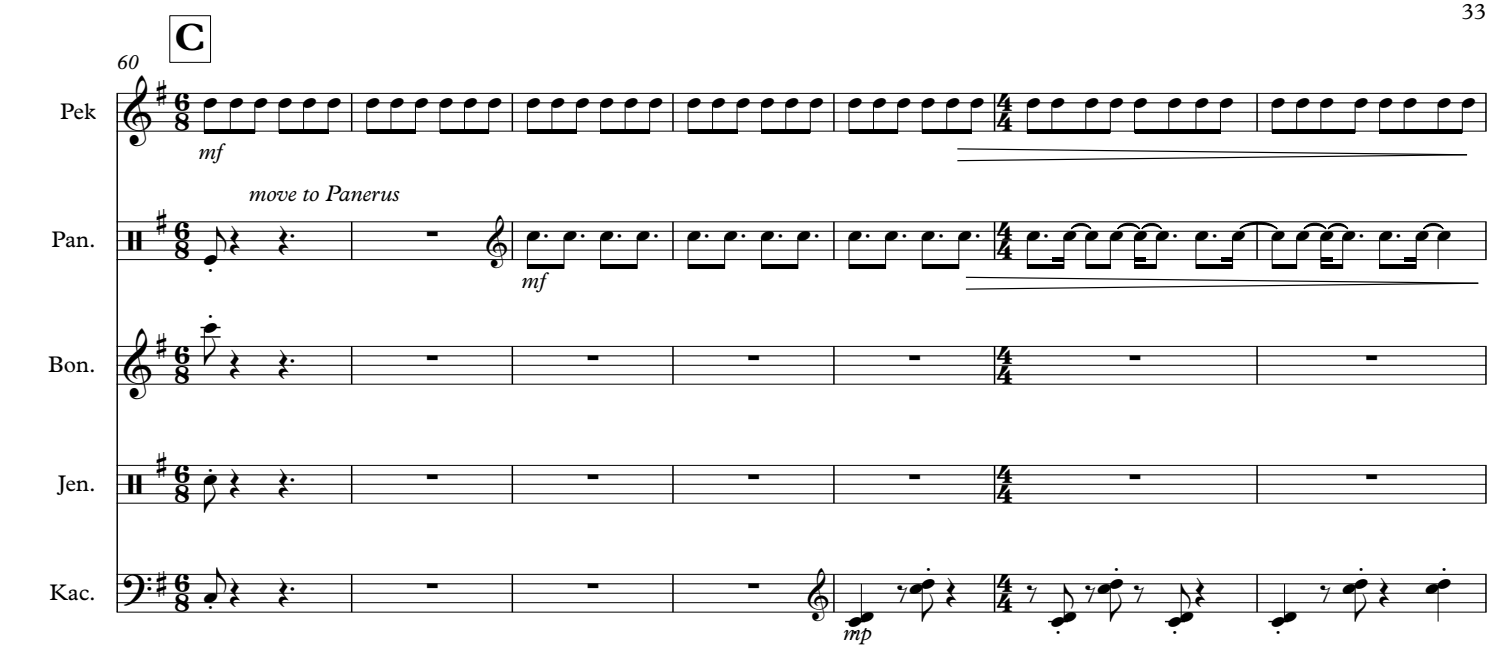

13
Sul.
Pek
Pan.
switch to salad bowls
Bon.
Gam.
Jen.
Slen.
Kac.
22
A
Moderato ♩ = 138
mf
(nb these notes are prepared)
ff
p
SALAD BOWLS (Bottoms up)
mf
pp
mp
switch to gambang
gambang
f
ff
mf
tin-cans
f
A
f
mp

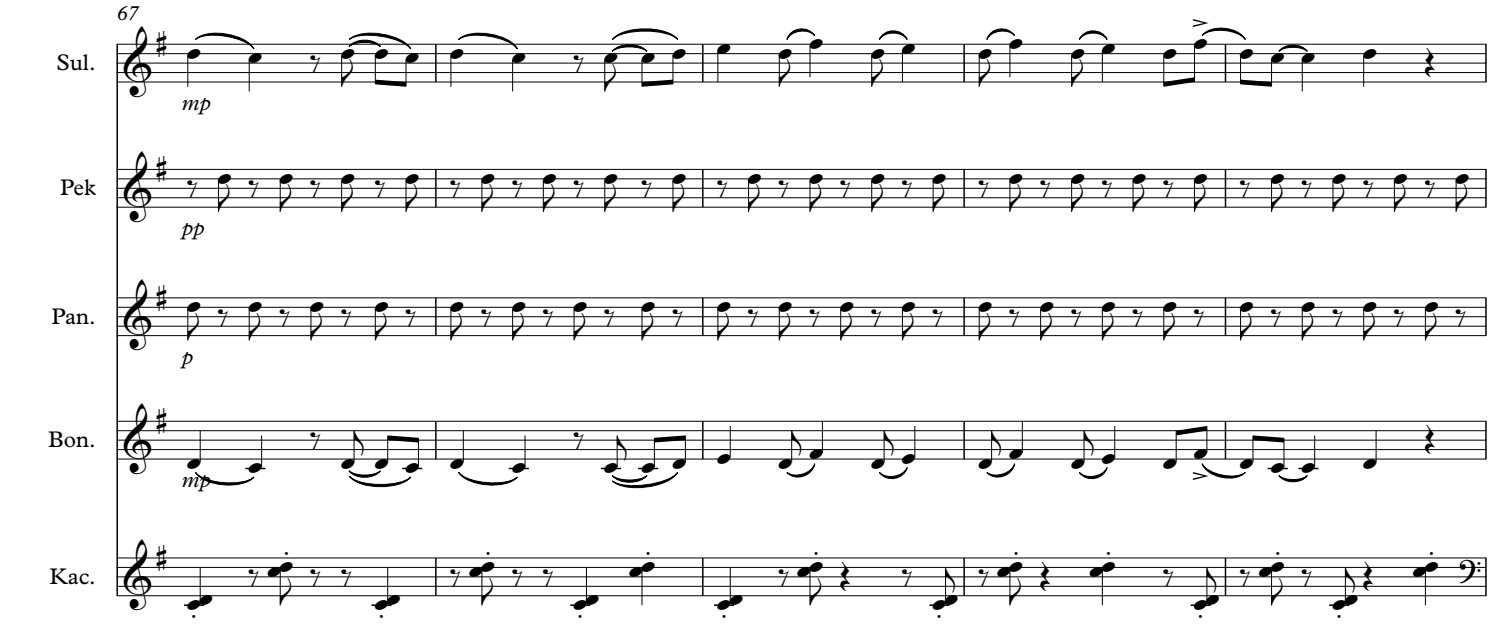

28
Sul.
Pek
8va
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.
34
Sul.
Pek
8va
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.

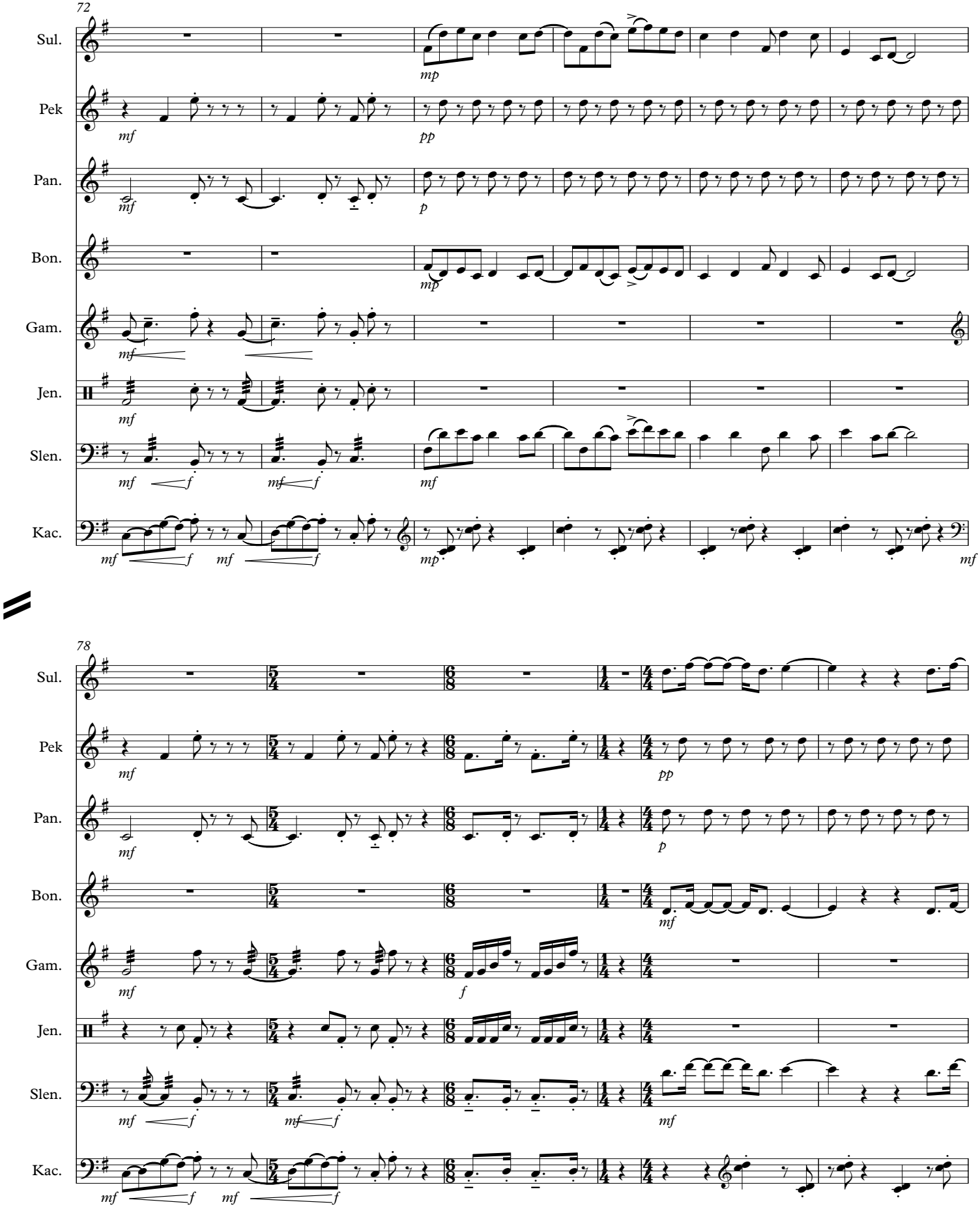

40
Sul.
(8)
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.


44
Sul.
switch to panerus
Pan.
Gam.
Jen.
Slen.


B
48
Sul.
Pek
mp
Pan.
panerus
mp
Bon.
mp
Gam.
mf f
Jen.
tin-cans
Slen.
Kac.
mf
54
8va
Pek
mp
salad bowls
pp
panerus
mp
Pan.
Bon.
mp
Gam.
f
Jen.
Kac.
mp
mf


C
60
Pek
mf
move to Panerus
Pan.
mf
Bon.
Jen.
Kac.
mp


67
Sul.
mp
Pek
pp
Pan.
p
Bon.
mp
Kac.


72
Sul.
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.
78
Sul.
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.

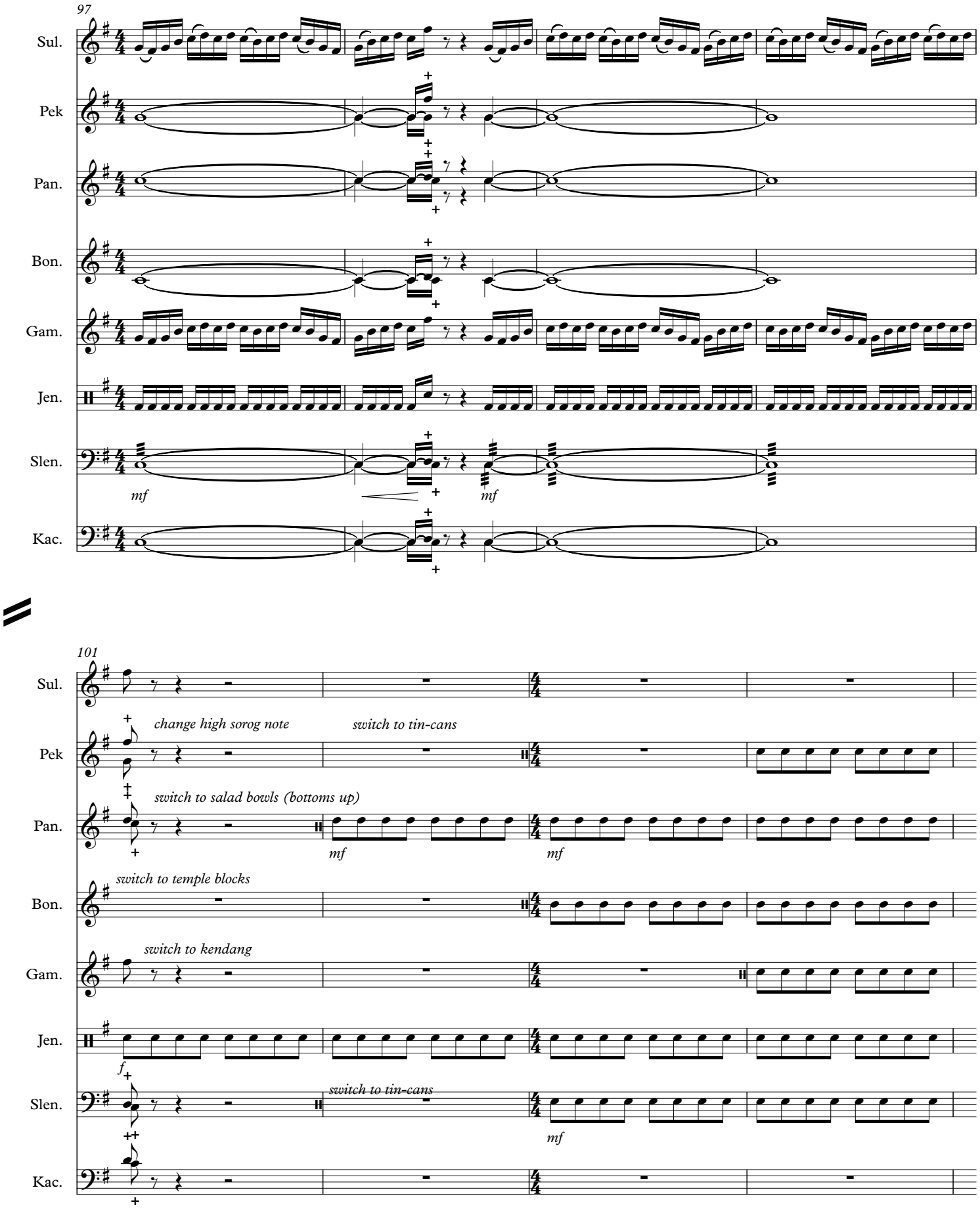
D

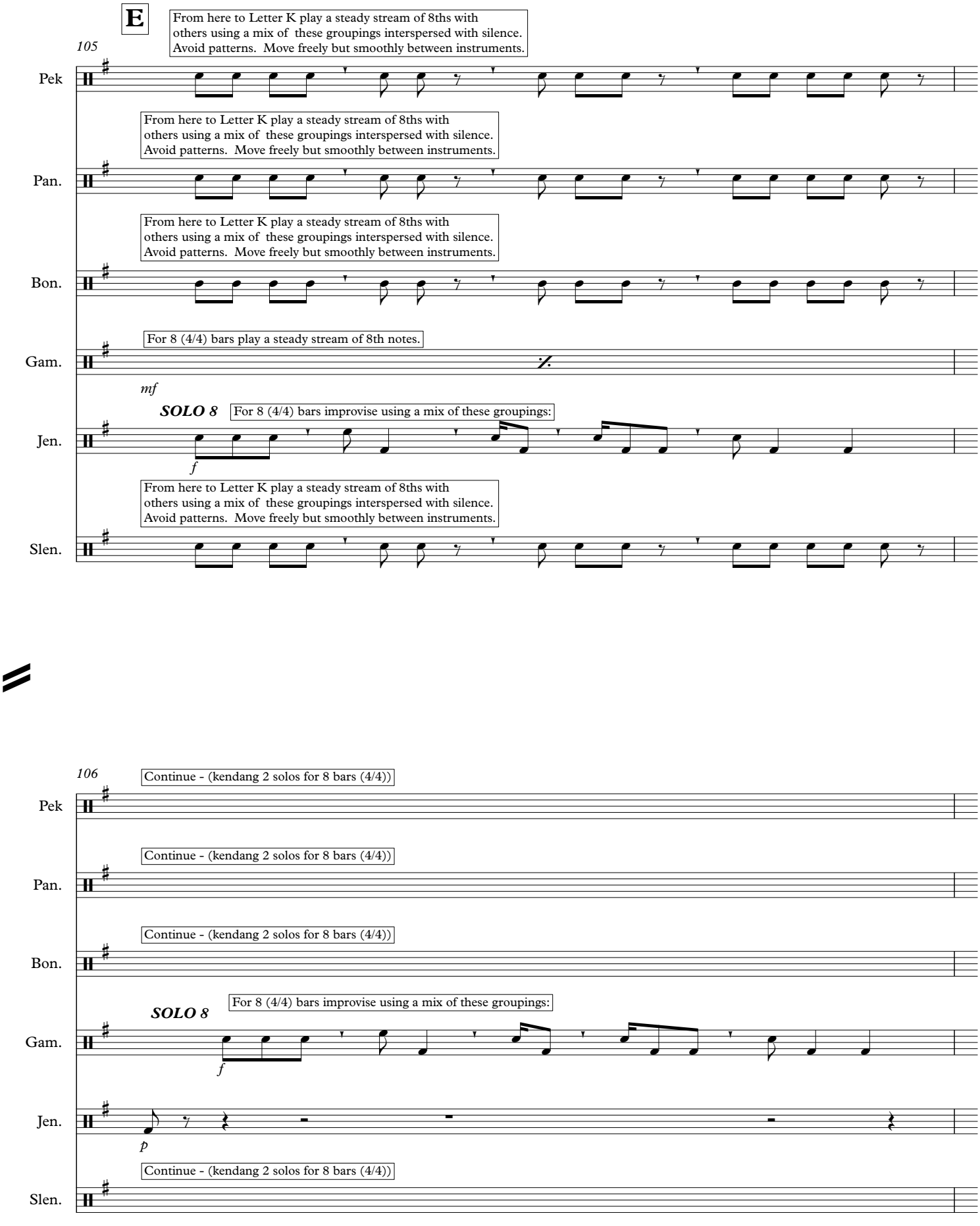
84

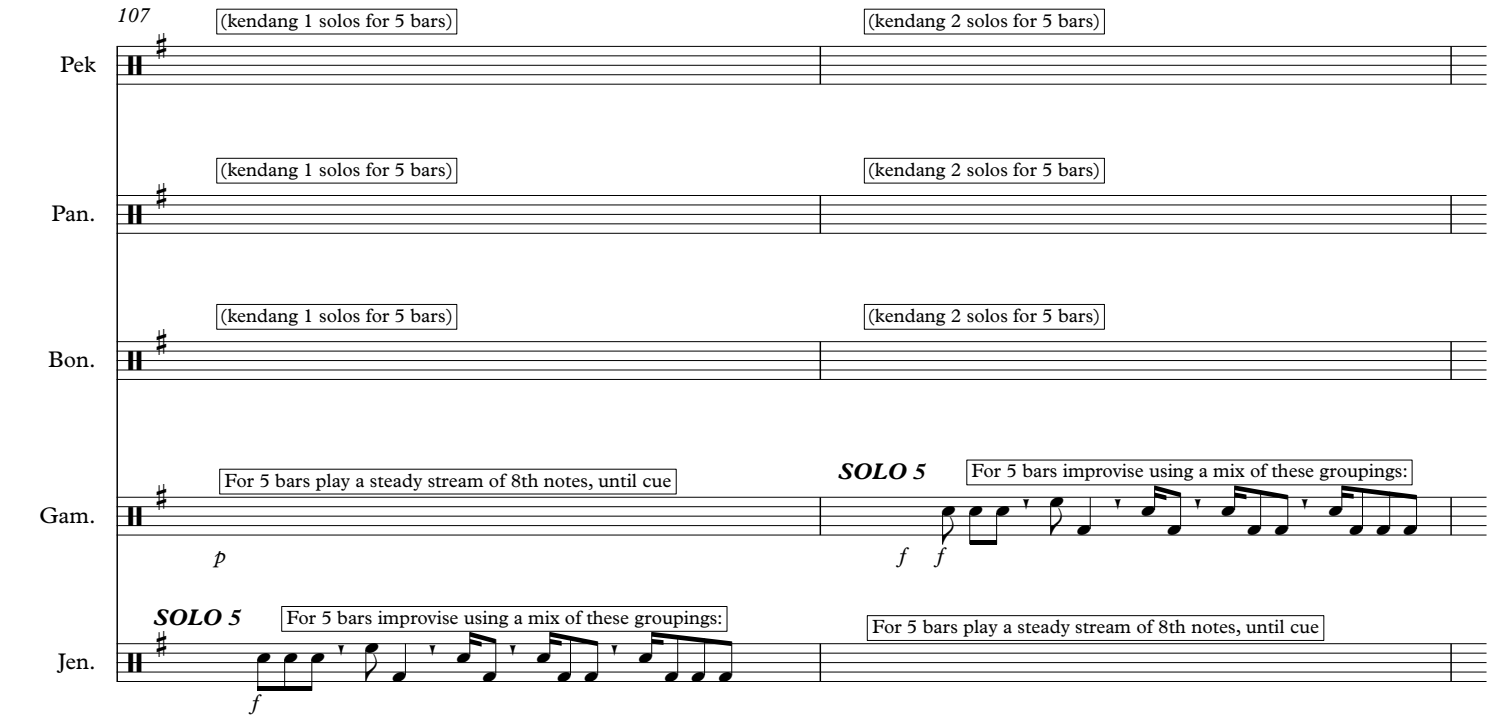
Sul.
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.

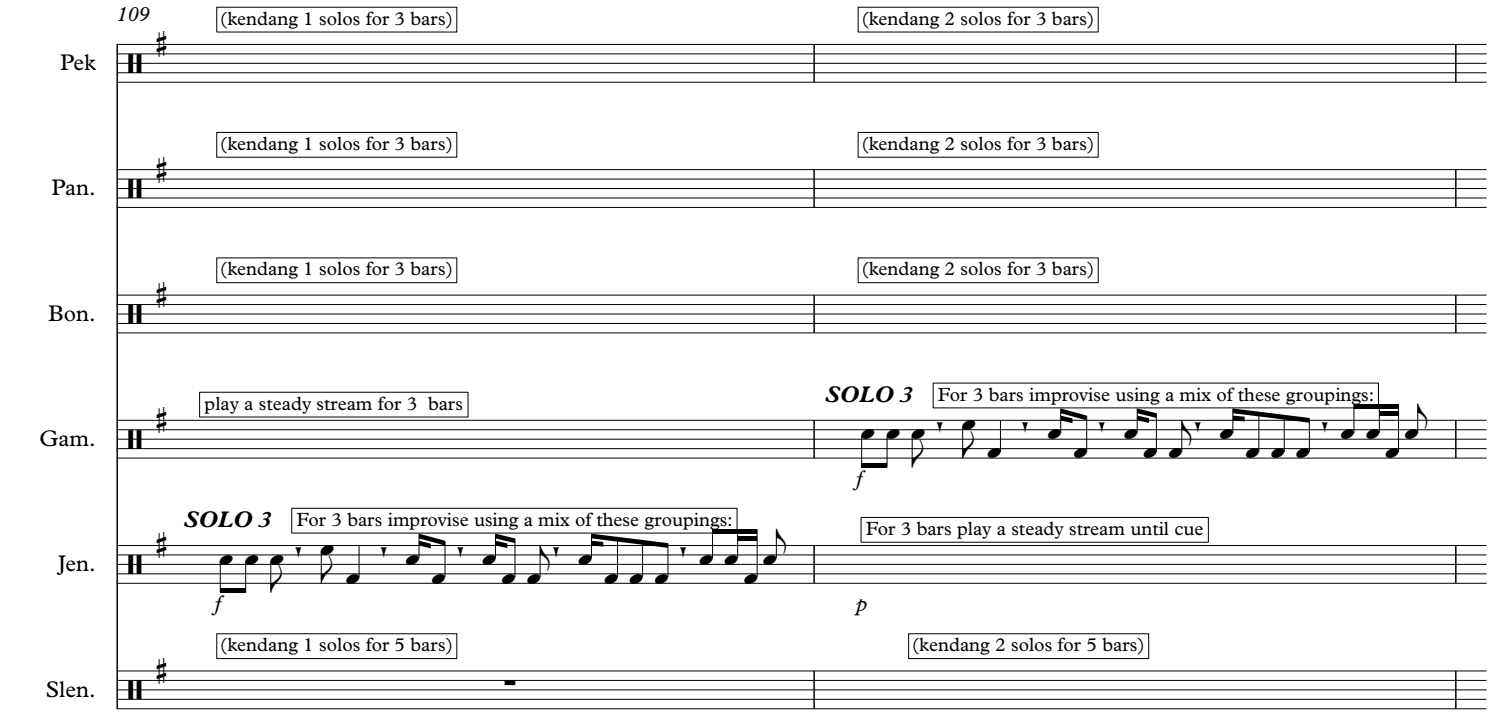
90

Sul.
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.


97
Sul.
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.
mf
mf
101
Sul.
Pek
change high sorog note
switch to tin-cans
Pan.
switch to salad bowls (bottoms up)
mf
mf
Bon.
switch to temple blocks
Gam.
switch to kendang
Jen.
f
Slen.
switch to tin-cans
mf
Kac.


E
From here to Letter K play a steady stream of 8ths with others using a mix of these groupings interspersed with silence. Avoid patterns. Move freely but smoothly between instruments.
105
Pek
From here to Letter K play a steady stream of 8ths with others using a mix of these groupings interspersed with silence. Avoid patterns. Move freely but smoothly between instruments.
Pan.
From here to Letter K play a steady stream of 8ths with others using a mix of these groupings interspersed with silence. Avoid patterns. Move freely but smoothly between instruments.
Bon.
For 8 (4/4) bars play a steady stream of 8th notes.
Gam.
mf
SOLO 8
For 8 (4/4) bars improvise using a mix of these groupings:
Jen.
f
From here to Letter K play a steady stream of 8ths with others using a mix of these groupings interspersed with silence. Avoid patterns. Move freely but smoothly between instruments.
Slen.
106
Continue - (kendang 2 solos for 8 bars (4/4))
Pek
Continue - (kendang 2 solos for 8 bars (4/4))
Pan.
Continue - (kendang 2 solos for 8 bars (4/4))
Bon.
SOLO 8
For 8 (4/4) bars improvise using a mix of these groupings:
Gam.
f
Jen.
p
Continue - (kendang 2 solos for 8 bars (4/4))
Slen.


107
(kendang 1 solos for 5 bars)
(kendang 2 solos for 5 bars)
Pek
(kendang 1 solos for 5 bars)
(kendang 2 solos for 5 bars)
Pan.
(kendang 1 solos for 5 bars)
(kendang 2 solos for 5 bars)
Bon.
For 5 bars play a steady stream of 8th notes, until cue
SOLO 5
For 5 bars improvise using a mix of these groupings:
Gam.
p
f f
SOLO 5
For 5 bars improvise using a mix of these groupings:
For 5 bars play a steady stream of 8th notes, until cue
Jen.
f


109
(kendang 1 solos for 3 bars)
(kendang 2 solos for 3 bars)
Pek
(kendang 1 solos for 3 bars)
(kendang 2 solos for 3 bars)
Pan.
(kendang 1 solos for 3 bars)
(kendang 2 solos for 3 bars)
Bon.
play a steady stream for 3 bars
SOLO 3
For 3 bars improvise using a mix of these groupings:
Gam.
f
SOLO 3
For 3 bars improvise using a mix of these groupings:
For 3 bars play a steady stream until cue
Jen.
f
p
(kendang 1 solos for 5 bars)
(kendang 2 solos for 5 bars)
Slen.

F

111

Pek (kendang 1) (kendang 2) (kendang 1)

Pan. (kendang 1) (kendang 2) (kendang 1)

Bon. (kendang 1) (kendang 2) (kendang 1)

Gam. play a steady stream for 1 bar ***SOLO 1*** For 1 bar improvise using: play a steady stream for 1 bar

Jen. ***SOLO 1*** For 1 bar improvise using: play a steady stream for 1 bar ***SOLO 1*** improvise using:

p

Slen. (kendang 1) (kendang 2) (kendang 1)

114

Pek (kendang 2) (kendang 1) (kendang 2)

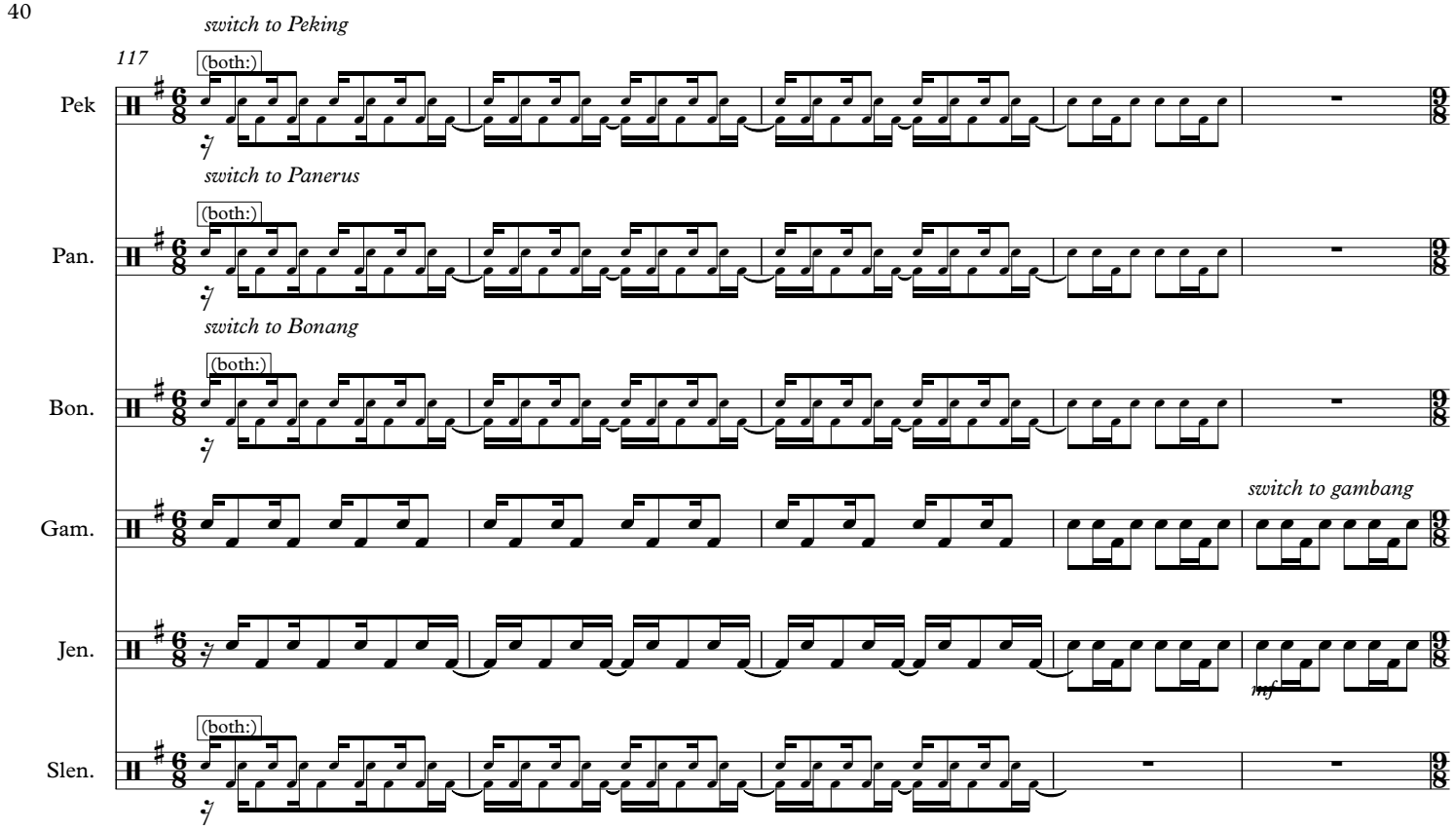
Pan. (kendang 2) (kendang 1) (kendang 2)

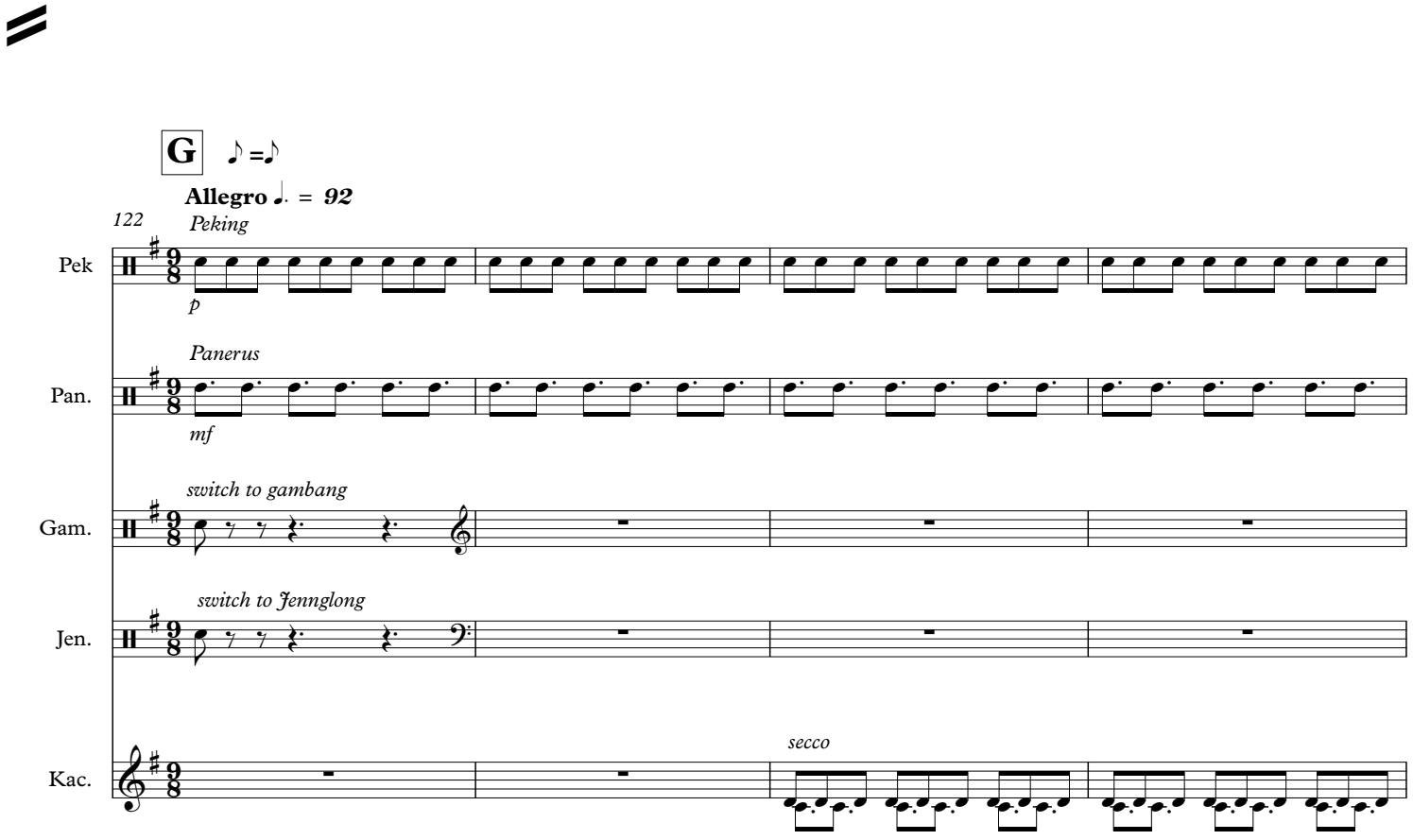
Bon. (kendang 2) (kendang 1) (kendang 2)

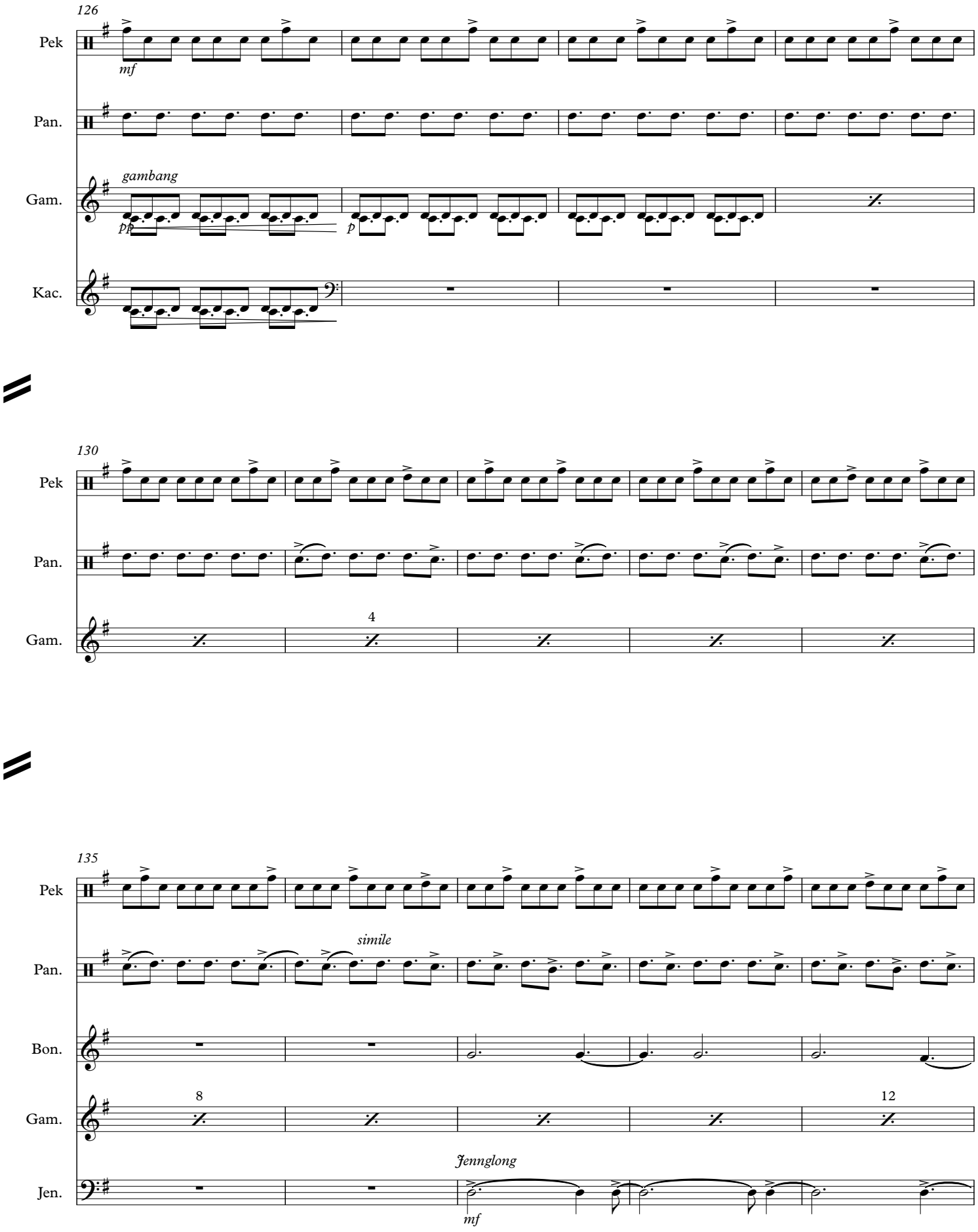
Gam. ***SOLO 1*** *f*

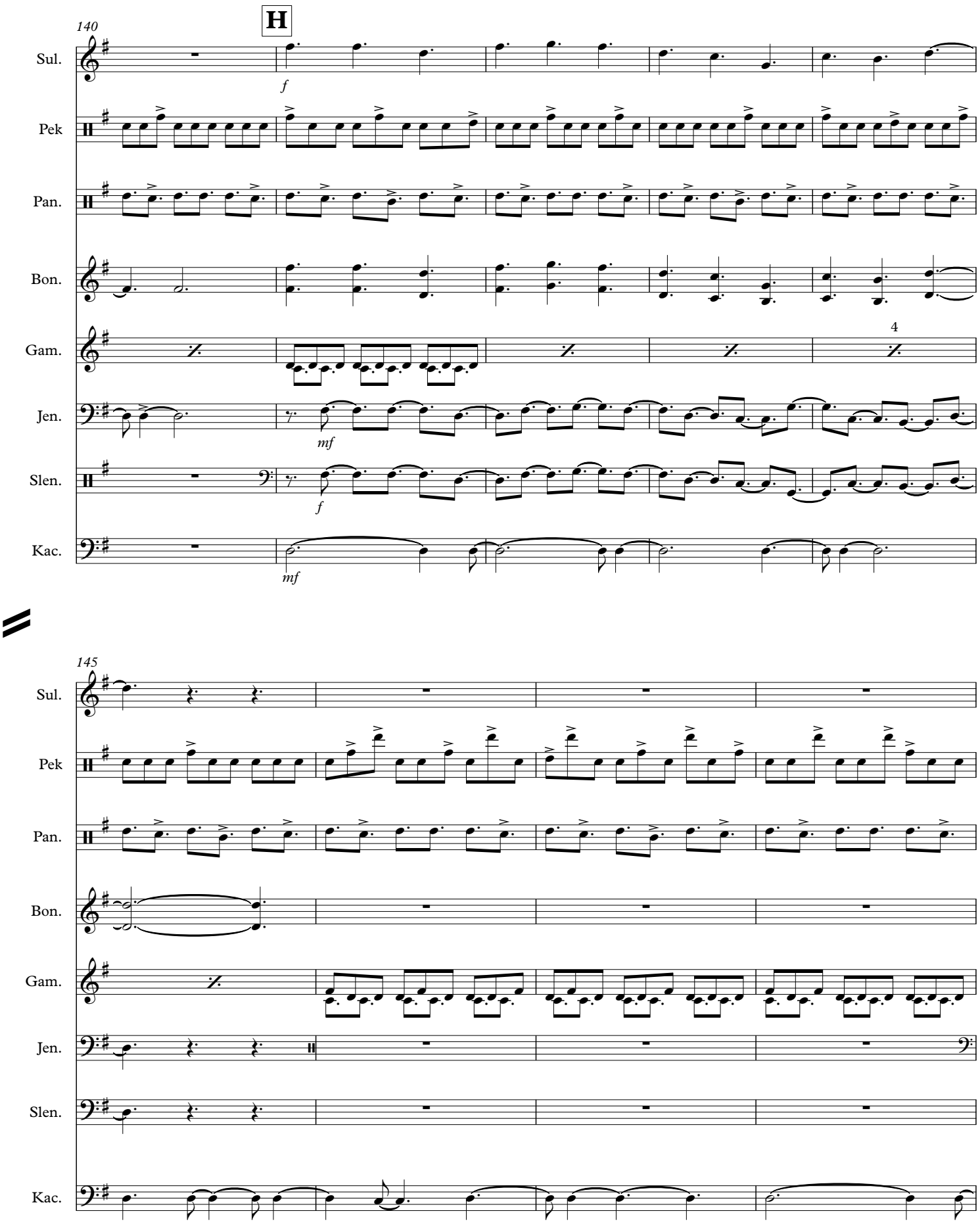
Jen. *f*

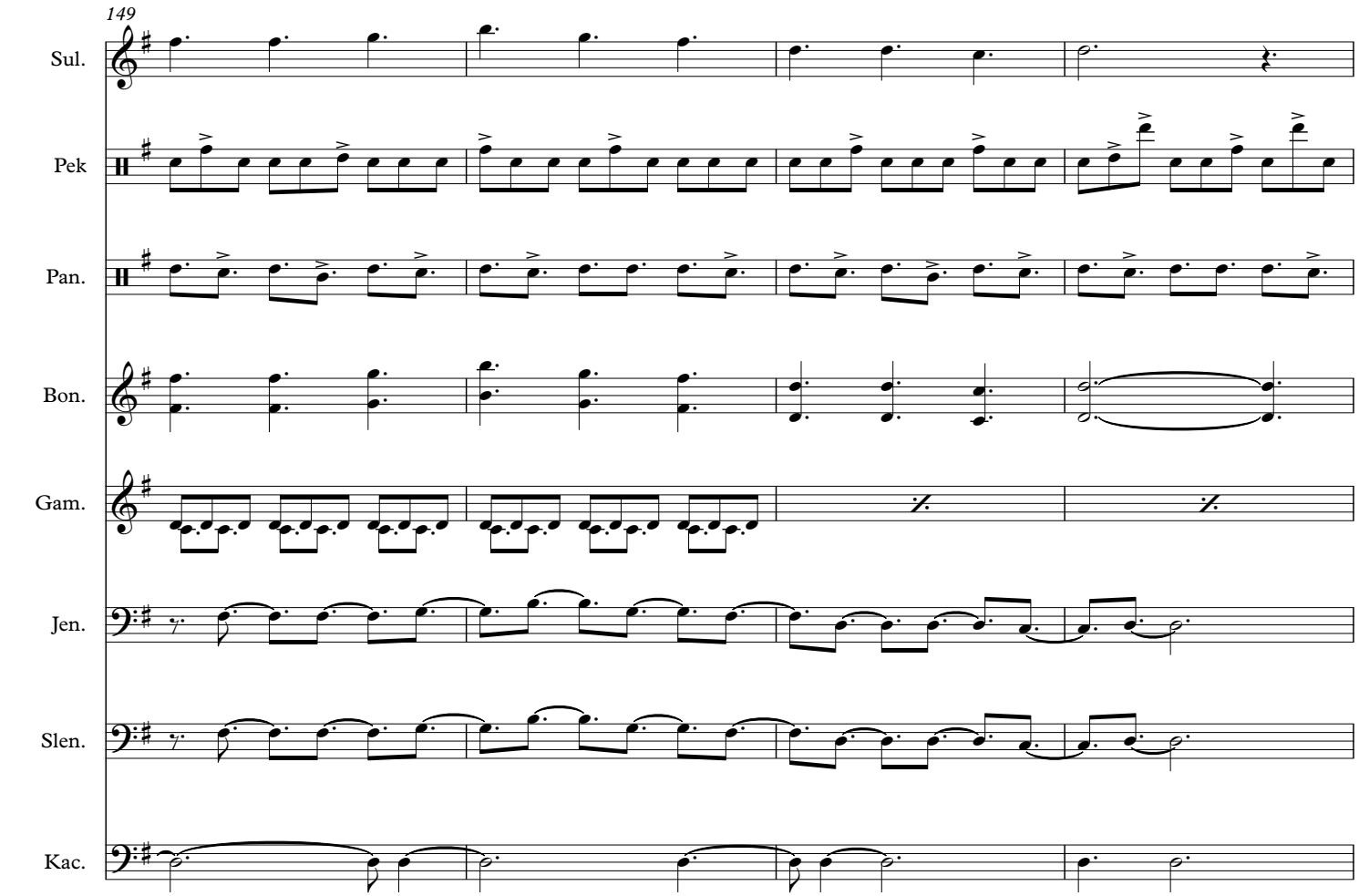
Slen. (kendang 1) (kendang 1) (kendang 2)

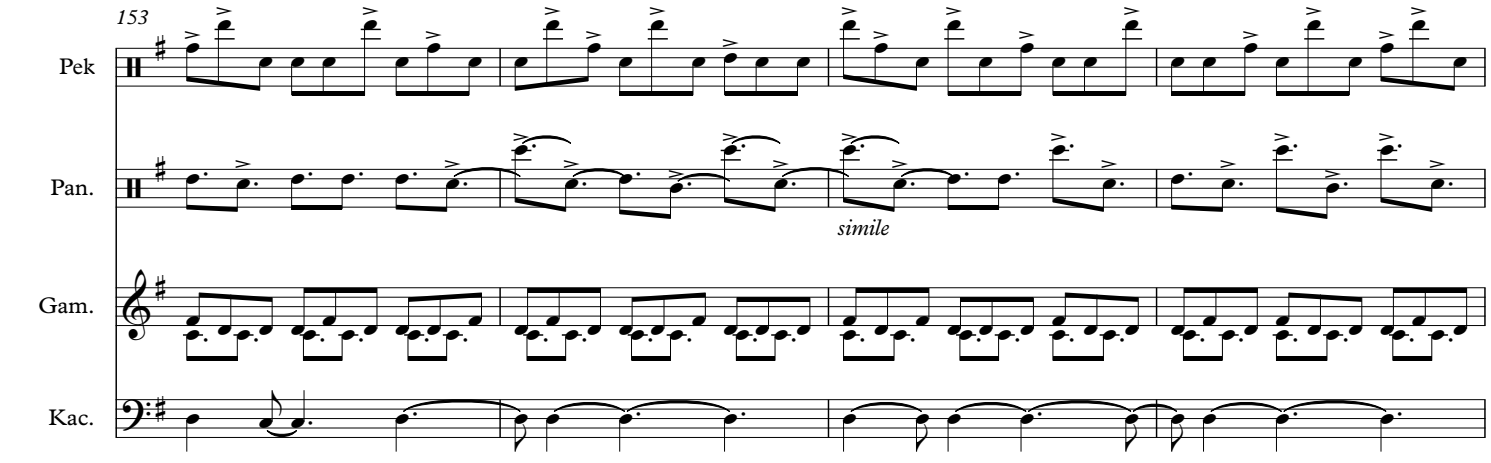

switch to Peking
117
(both:)
Pek
switch to Panerus
(both:)
Pan.
switch to Bonang
(both:)
Bon.
switch to gambang
Gam.
Jen.
mf
(both:)
Slen.

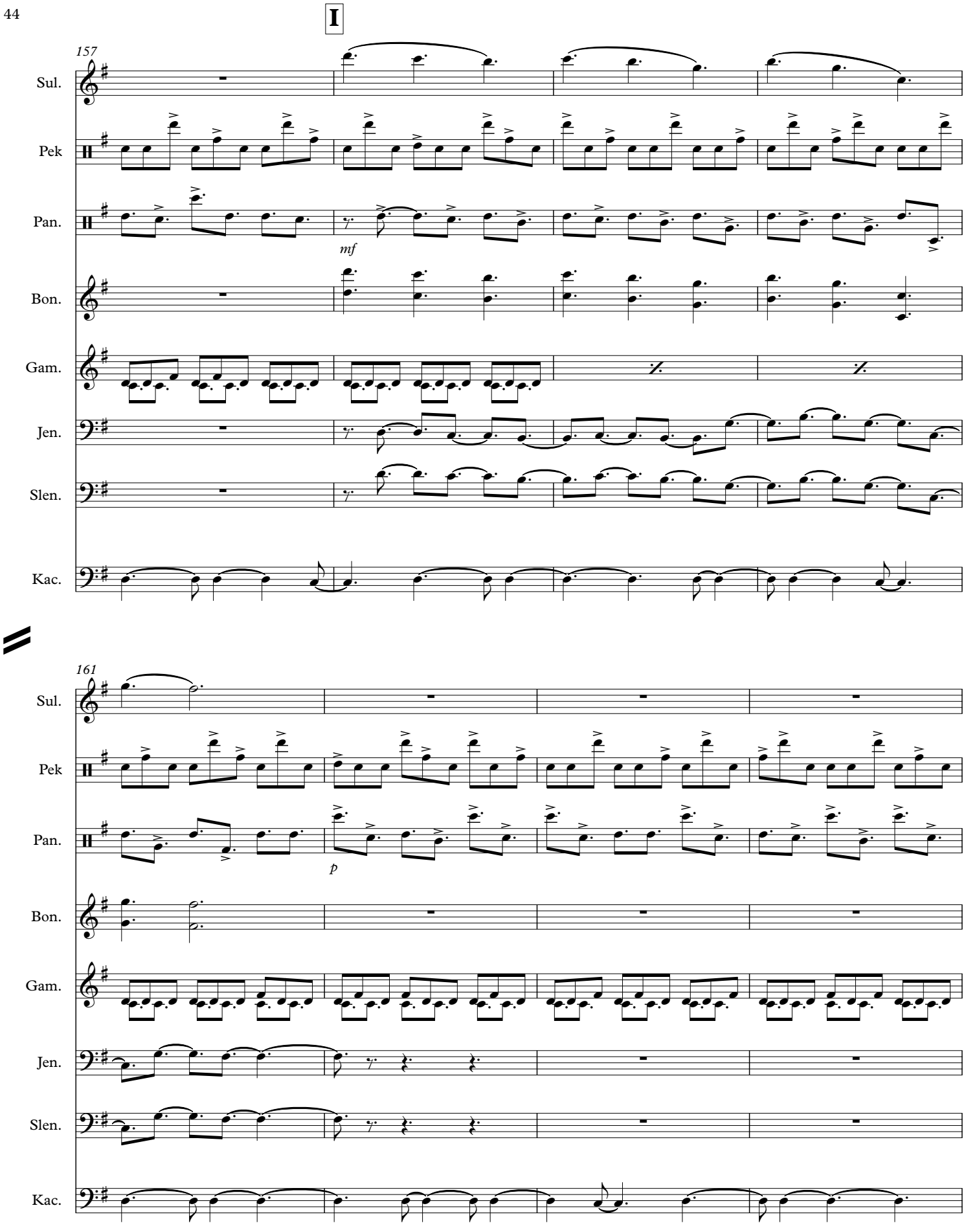

G
♪ =♪
Allegro ♩. = 92
122
Peking
Pek
p
Panerus
Pan.
mf
switch to gambang
Gam.
switch to Jennglong
Jen.
secco
Kac.

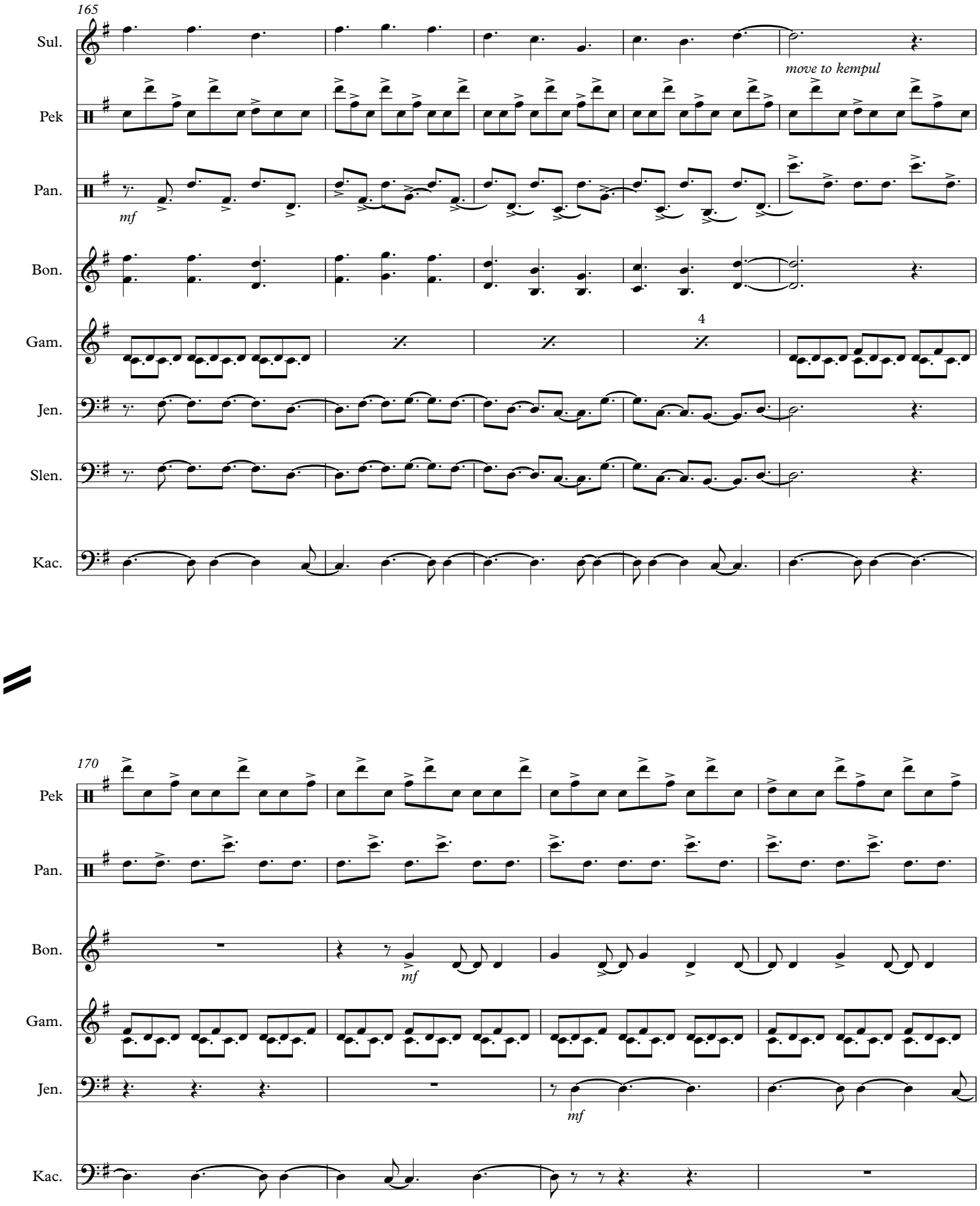

126
Pek
mf
Pan.
gambang
Gam.
pp
p
Kac.
130
Pek
Pan.
4
Gam.
135
Pek
simile
Pan.
Bon.
8
Gam.
12
Jenglong
Jen.
mf

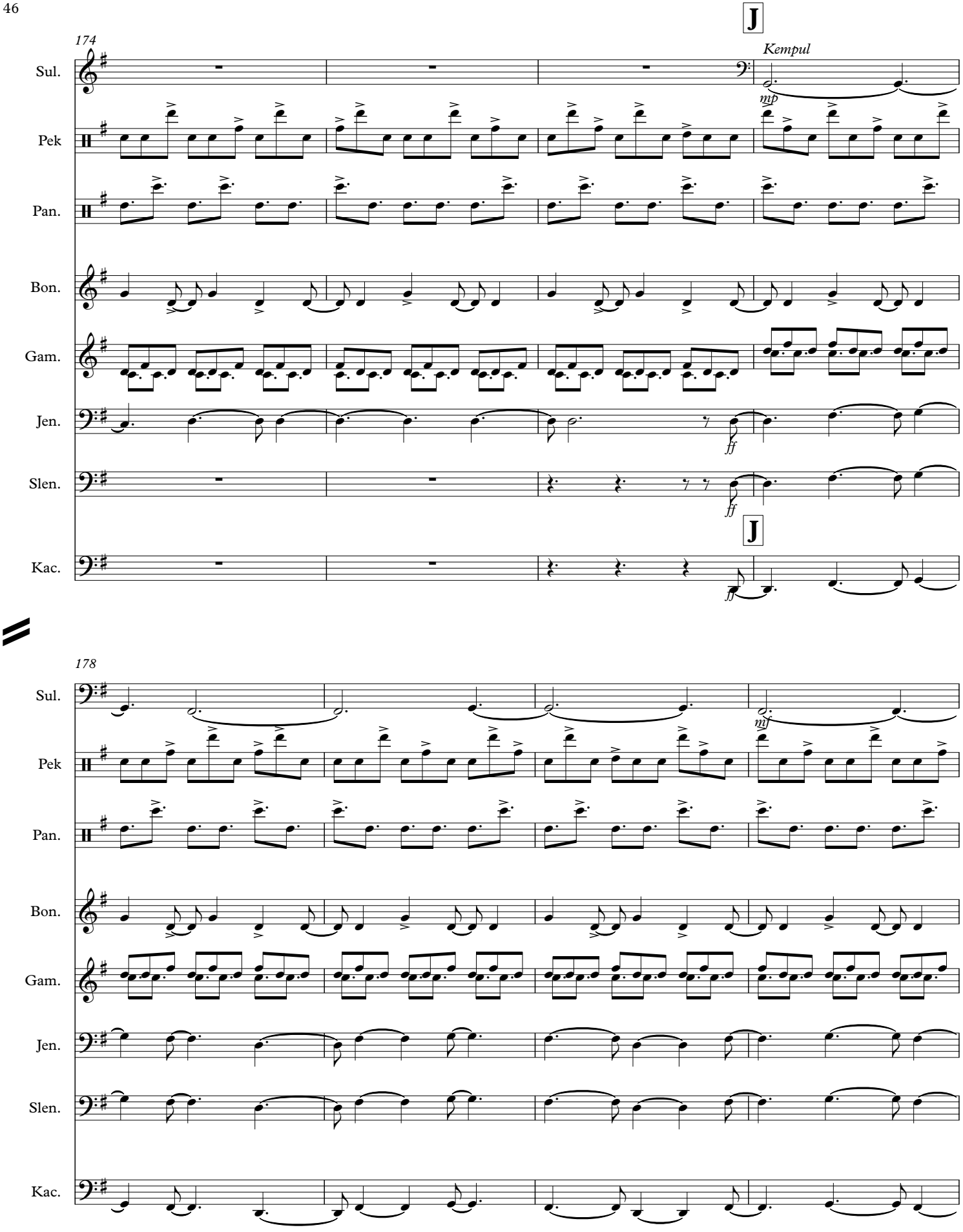

140
H
Sul.
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.
f
mf
4
145

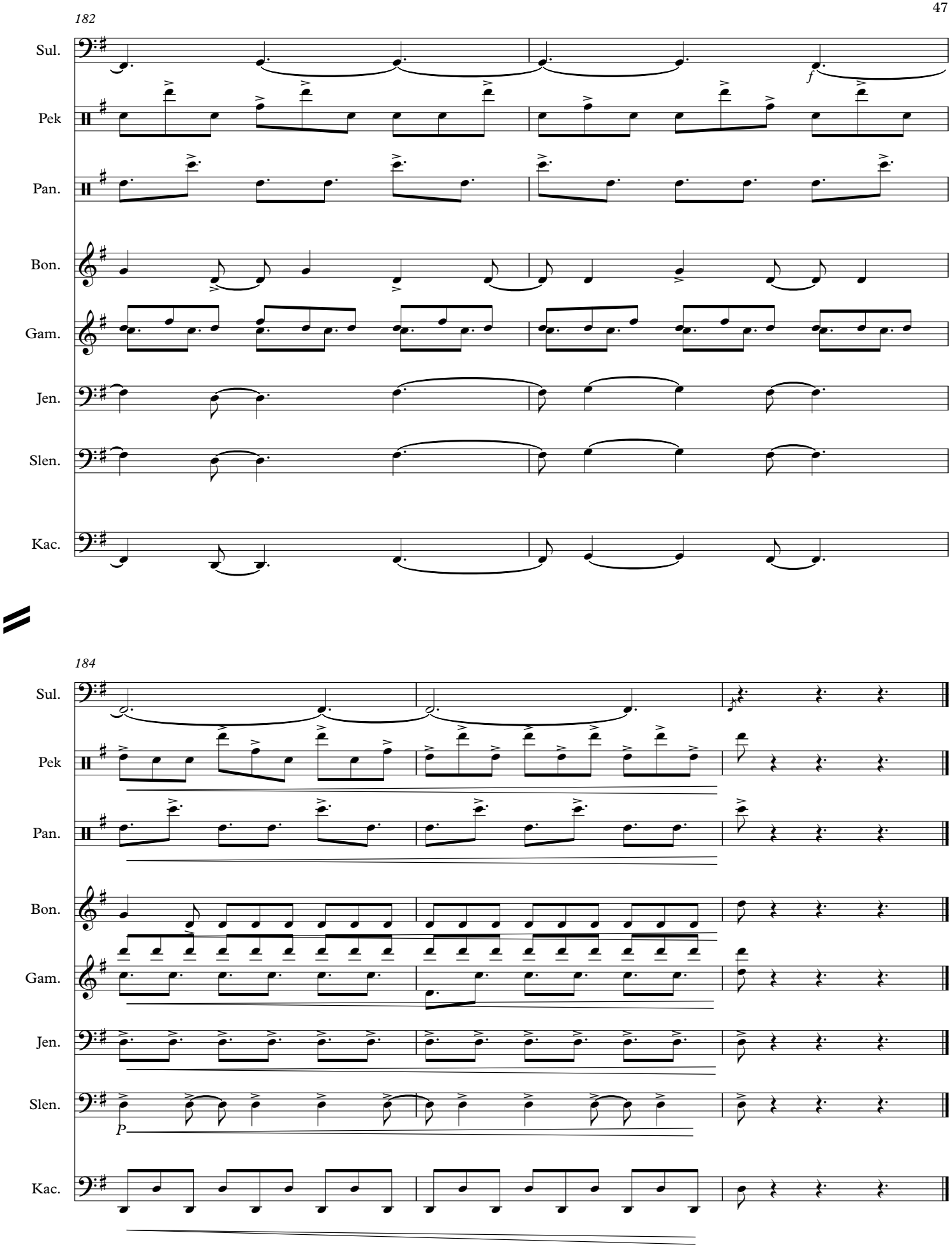

149
Sul.
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.


153
Pek
Pan.
simile
Gam.
Kac.


I
157
Sul.
Pek
Pan.
mf
Bon.
Gam.
Jen.
Slen.
Kac.
161
Sul.
Pek
Pan.
p
Bon.
Gam.
Jen.
Slen.
Kac.


165
Sul.
move to kempul
Pek
Pan.
mf
Bon.
Gam.
4
Jen.
Slen.
Kac.
170
Pek
Pan.
Bon.
mf
Gam.
Jen.
mf
Kac.


J
174
Kempul
Sul.
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.
mp
ff
J
178
mf


182
Sul.
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.
f
184
Sul.
Pek
Pan.
Bon.
Gam.
Jen.
Slen.
Kac.
P