Κληδόκ
(al fret)

for the people of Nicaragua

Voice and gender/gambang
(one player)

for Jody Diamond and Bino Forlin

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(1986)

אל חטא Al het (for the people of Nicaragua)

Introduction and performance notes

for Jody Diamond and Gino Forlin

Al het is scored for two performers, singer and percussionist. The singer (male or female voice) also claps or plays some simple non-pitched percussion. The percussionist plays Central Javanese style pelog gambang and slendro gender. It is possible, though exceedingly difficult, for the piece to be played by one player, who could sing, play, and perform the non-pitched percussion part with their feet (in the style of a dalang!).

The two instruments used are a pelog barang gambang (2, 3, 5, 6, 7) and a slendro gender (1, 2, 3, 5, 6) with tumbuk 6 (denoted as pitch "B" in the score). The particular tuning of the two instruments is not specified — any two that match the above criteria may be used.

The notation is illustrated in the modal chart at the end of the score, but briefly it is:

Gambang: E — F — G — B — C (2,3,5,6,7)

Gender: D — E^ — F# — A — B (1,2,3,5,6)

Both B's should be the same pitch, but there is no other requirement about the intervallic sizes or relationships of the tunings. Any slendro/pelog pair may be used. For example, even though the score uses the conventional order:

A — B — C — D — E — E^ — F — F# — G

The pitch of E^ may or may not be higher than E, F# than F, G than F#, and so on. In fact, in the premier performances, using Javanese style instruments from Gamelan Si Darius and Si Madeleine (built by Lou Harrison and Bill Colvig for Mills College), the slendro A(S5) was considerably lower than the pelog G (P5) (in many Central Javanese style tunings this will be case). The singer's pitches should be the same as those of the instruments used, and as such, the direction of many of the melodies may be altered (up or down) by the choice of instruments!

Accents should occur only at the beginning of measures, and where indicated. Accented rests are implied accents, and are used to stress the unaccented following pitch.

Ornamentation is free for the singer throughout, even though the difficulty of the work is such that elaborate ornamentation may be precluded. Ornamentation should of course be in a musical style comfortable for the singer, derived from any musical culture (or hybrid musical culture). When possible, consideration should be given to the pitch mode indicated at the beginning of each measure and described in detail in the chart following the score. The "larger" modes (S3, P7, P5, S1, etc. for sections I-IV) are given in this chart, with their subordinate 2, 3, 5, 7, 8, and 9 pitch sub-modes. In ornamentation, these modes may be adhered to, or enlarged upon, but should be understood as a kind of jumping off point. Likely places for trills and other ornaments are indicated in the vocal part by ~. My appreciation to John Chalmers and Lou Harrison for stimulating my interest in expanded modal approaches to melody, especially in Javanese music.

Mallets for the percussion part should be selected which sound equally well on the gender and gambang (though this may require more than two mallets!). In the first performances, Gino Forlin used mallets originally intended for the bonang panerus, and these seemed to work well. A suggested setup is to place the gender between the player and the gambang, and raise the gambang. Damping on the gender should be used throughout (wherever possible!), except where a tie indicates "let ring". The notation + above a note indicates

that the pitch should be deadened, or damped as quickly as possible — sooner than the usual damping at the time of the next pitch.

The singer and percussionist might find it helpful to pencil in some version of the Javanese pitch numbers for the pitches in their parts (e.g., E = S2; G = P5, etc.). These have been left out of this edition for the sake of clarity.

The 8th note pulse for the piece should be as fast as possible. Slight rubati may be taken at selected points.

The text is written in Spanish by the composer. In general, an English translation should not be included in the program notes, but the text might.

"Por no escuchar las voces, a los spiritos del futuro, las echas del cambio.
Por el vivir acqui que no permite el vivir alla.
Por jugar en el mar en vez de mirar a las estrellas.
Por no manejar los barcos, del cielo, como Ustedes., con las musica y la poetica."

As fast as possible, mostly loud

I.(53)

(♪= at least 220)

Por no es — cu —

Voice

Gambang

Gender

— char las vo — ces a los spi — ri — tos del fu — tu — o

II.(P7)

Vce.

Gb.

Gd.

las e — chas de cam — bi — o.

III.(P5)

Vce.

Gb.

Gd.

IV.(S1)

Por el vi — vir — a — qui que no per — mi — te el vi — vir a — lla

ossia 3

ossia 3

Vce.

Gb.

Gd.

Por ju — gar

Vce.

Gb.

Gd.

ossia (>) or (>) or something in between

en el mar en vez de —

VI.(S2)

ornament freely

ossia

Vce.

Gb.

Gd.

(ad lib ornament)

ossia

VII. (S5)

mi—rar a las es—tre— —llas

Vce.

Gb.

Gd.

VIII. (P2)

Por no man-e-jar los bar— ros

evenly

gliss

ossia mu-si— ca

del cie— lo con la mu— si— ca y la po— e— ti— ca

IX. (S6, P6)

(Tumbuk)

Vce. (tacet)

Gb.

Gd.

X. (P3)

Por ju— gar en el mar

Vce.

Gb.

Gd.

(7)

9:8

5:4

ossia

*use one

XI. (S5)

en vez de mi— rar a las es— tre— —llas

Vce.

Gb.

Gd.

(gliss)

XII. (P2)

Por no escu-char a las vo-ce— —s

Vce.

Gb.

Gd.

5:4

XIII. (55)

las e — chas de cam — bi — o

Por el vi —

Vce.

G

Gd.

ossia

5:3

— vir a — qui

que no per — mi — te el vi —

XIV. (51)

Vce.

Gb.

Gd.

4:3

— vir a — lla

XV. (P5)

Vce.

Gb.

Gd.

Por no mane—jar los bar— —cos del cie— —lo

XVI.(P1)

Vce.

Gb.

Gd.

co—mo u-sted-es con la mu— si—ca y la po—e—ti—ca

XVII.(S3)

Vce.

Gb.

Gd.

Ft Ocracoke/Frisco, North Carolina
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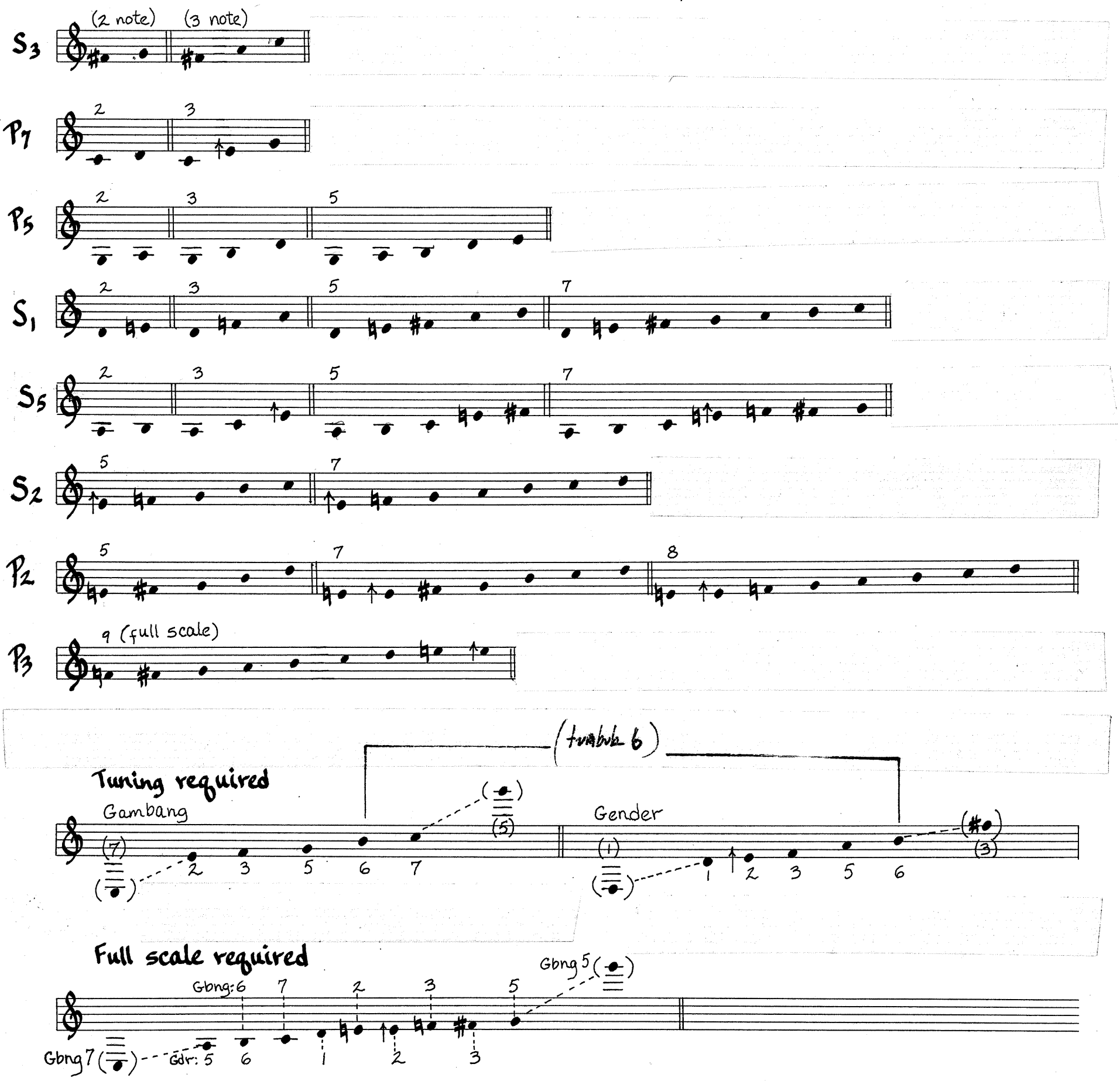
Modes Used

2, 3, 5, 7, 8, and 9 note modes; 12 beat measures and higher are fully chromatic.