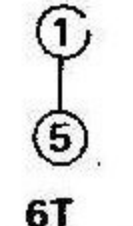
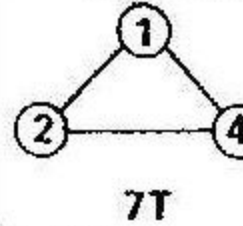
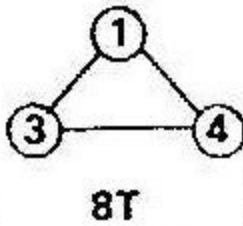
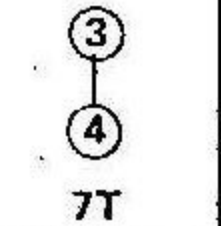
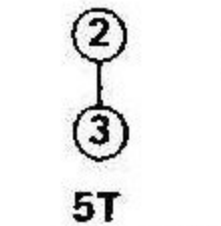
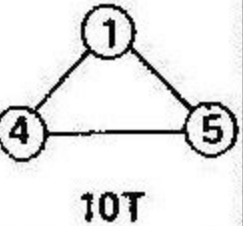
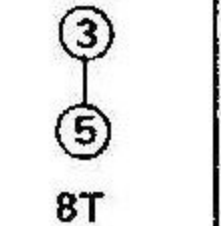
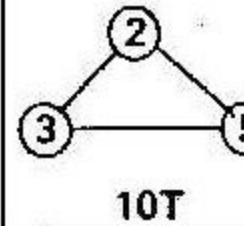
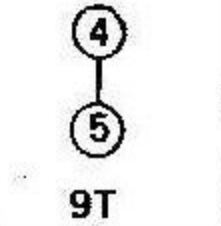
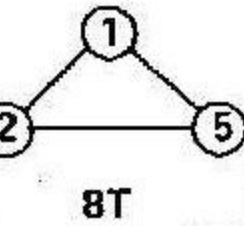
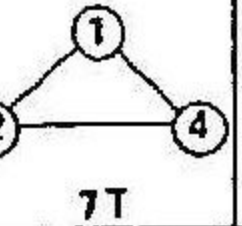
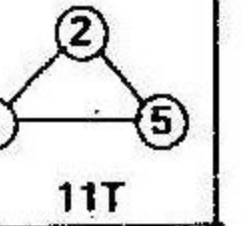


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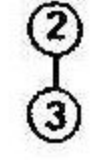
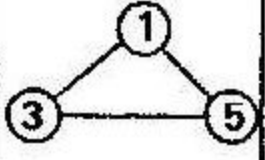
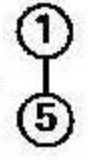
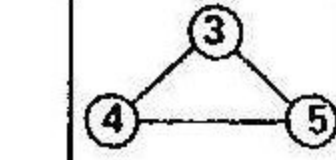
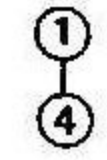
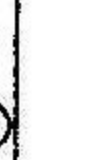
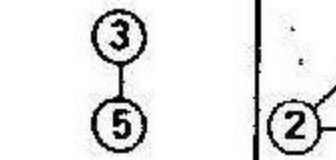
COWICHAN GAMELAN

TALAS: LARGE TIMEKEEPER GONG SOUNDS EACH CHANGE														
FIVE MOSQUITO CHIMES	↑ Z Y X W V	STEEL STRIKER (Z V X) (V X X) (V Y V) ATTACKS FREE	(W X W) (W X Y) (V Y V)	(V V V V) (X Z X Z) (Y V Y V) (W W W V)	(W Y W) (Y W Y) (V V V)					(W V W) (X X Y) (Y V W)	(V X V Y) (X X V) (Y V Z)			(Z Z V W) (Z Z W) (Y Y Y)
FIVE SQUARE HUNG GONGS	↑ V Y Z W X	SEPARATE TONES: (W) (X) (Y)	(V) (X) (Y)	USE ONE (W) (Y)	FUR-TIPPED Mallet (V) (Y) (Z)	(W) (Z)	(V)	(W) (X) (Z)	(X) (Y)	(W)	(V) (W)	(W) (Z)	(X) (Z)	(X)
FIVE "DISTANT MEMORY BELLS"	↑ Z X V Y W	(Z Z X) (X V Y)		(W V W) (X X)	(Y Z Y Z X) (W W X) (Y X X)	(Y Y Y Y) (Z Y Y)	(W) (X)					(W Y Z) (Y V V) (V Z V)		
FIVE DIAMOND CHIMES	↑ Z W V X Y	SIMULTANEOUS TONES: USE 3 CORK-TIPPED MALLETS (V) (W) (X) A3	(V) (W) (X) A3	(X) (V) (Z) A2	(V) (X) (Z) A3	(V) (X) (Z) A2	(V) (X) (Z) A1	(W) (Y) (Z) A2	(W) (Y) (Z) A2	(V) (Y) (Z) A1	(W) (Y) (Z) A2	(W) (X) (Y) A3	(W) (Z) (Y) A2	(X) (Y) (Z) A1
THREE STEEL TONGUES	↑ X Y Z	ELASTIC RUBBER MALLETS				(X) A3						(Y) A1	(Z) A5	(Z) A2
SOYA BARREL DRUM	↑ W	FINGER AND HAND ORNAMENTAL DRUMMING	WITHIN AND AGAINST TALA	SIMILE → TO END										
METAL SHAKER	↑ V						A1 LET RING	A1						A1

COWICHAN GAMELAN

TALAS:														
FIVE MOSQUITO CHIMES	(YXWX)					(XV WY)	(Z)	(XW)	$\begin{pmatrix} WZW \\ ZWY \\ XY \\ Y \end{pmatrix}$					
FIVE SQUARE HUNG GONGS	$\begin{pmatrix} V \\ X \end{pmatrix}$	$\begin{pmatrix} V \\ W \\ X \end{pmatrix}$	$\begin{pmatrix} Y \\ Z \end{pmatrix}$	(Y)	$\begin{pmatrix} V \\ Y \end{pmatrix}$	$\begin{pmatrix} X \\ Y \\ Z \end{pmatrix}$	(Z)	$\begin{pmatrix} V \\ Z \end{pmatrix}$	$\begin{pmatrix} V \\ X \\ Z \end{pmatrix}$	(W X)	$\begin{pmatrix} W \\ Y \\ Z \end{pmatrix}$	$\begin{pmatrix} V \\ W \\ Y \end{pmatrix}$	$\begin{pmatrix} V \\ W \\ Z \end{pmatrix}$	(Y Z)
FIVE "DISTANT MEMORY BELLS"				$\begin{pmatrix} W X W X \\ V X V X \\ X V X V \end{pmatrix}$	(Y Y Y Y)	$\begin{pmatrix} W Z Y V \\ V Y \\ Y \end{pmatrix}$					(X X W)	$\begin{pmatrix} X V X \\ V Y V \\ Z \end{pmatrix}$	$\begin{pmatrix} Z W Z \\ Y V Y \\ Y X Y \end{pmatrix}$	
FIVE DIAMOND CHIMES	$\begin{pmatrix} V \\ Z \end{pmatrix}$ A2	$\begin{pmatrix} V \\ W \\ Y \end{pmatrix}$ A3	$\begin{pmatrix} V \\ X \\ Y \end{pmatrix}$ A2	$\begin{pmatrix} X \\ Y \end{pmatrix}$ A1	(Y) A2	$\begin{pmatrix} W \\ X \end{pmatrix}$ A3	$\begin{pmatrix} V \\ Y \\ Z \end{pmatrix}$ A1	$\begin{pmatrix} X \\ Z \end{pmatrix}$ A2	(Z) A3	$\begin{pmatrix} W \\ X \\ Z \end{pmatrix}$ A2	$\begin{pmatrix} Y \\ Z \end{pmatrix}$ A3	$\begin{pmatrix} V \\ W \\ Z \end{pmatrix}$ A3	$\begin{pmatrix} V \\ W \\ Y \end{pmatrix}$ A3	$\begin{pmatrix} W \\ Y \\ Z \end{pmatrix}$ A2
THREE STEEL TONGUES	(Y) A5	(X) A4						(Z) A2						(Y) A1
SOYA BARREL DRUM			→	→				→	→				→	→
METAL SHAKER	A1					A1	A1			A1	A1			

COWICHAN GAMELAN

TALAS:														
FIVE MOSQUITO CHIMES	$\begin{pmatrix} Z \\ Z \\ W \\ W \end{pmatrix}$	$\begin{pmatrix} Y \\ V \\ W \\ V \\ W \end{pmatrix}$	$\begin{pmatrix} X \\ X \\ V \end{pmatrix}$	$\begin{pmatrix} Z \\ X \\ Z \\ Z \\ Z \\ X \\ X \end{pmatrix}$	$\begin{pmatrix} V \\ W \\ X \\ Z \end{pmatrix}$						$\begin{pmatrix} Y \\ Y \end{pmatrix}$	$\begin{pmatrix} Y \\ Y \end{pmatrix}$	$\begin{pmatrix} Y \\ Y \end{pmatrix}$	
FIVE SQUARE HUNG GONGS	$\begin{pmatrix} W \\ X \\ Z \end{pmatrix}$	$\begin{pmatrix} Z \end{pmatrix}$	$\begin{pmatrix} X \\ Z \end{pmatrix}$	$\begin{pmatrix} V \\ Y \\ Z \end{pmatrix}$	$\begin{pmatrix} W \\ X \end{pmatrix}$	$\begin{pmatrix} Y \end{pmatrix}$	$\begin{pmatrix} X \\ Y \end{pmatrix}$	$\begin{pmatrix} Y \\ X \\ Y \end{pmatrix}$	$\begin{pmatrix} V \\ W \\ Y \end{pmatrix}$	$\begin{pmatrix} V \\ Z \end{pmatrix}$	$\begin{pmatrix} X \end{pmatrix}$	$\begin{pmatrix} W \\ Z \end{pmatrix}$	$\begin{pmatrix} W \\ X \\ Y \end{pmatrix}$	$\begin{pmatrix} W \\ Y \\ Z \end{pmatrix}$
FIVE "DISTANT MEMORY BELLS"		$\begin{pmatrix} W \\ X \\ Z \\ Z \\ W \\ Y \\ X \end{pmatrix}$	$\begin{pmatrix} X \\ Z \end{pmatrix}$				$\begin{pmatrix} Z \end{pmatrix}$	$\begin{pmatrix} W \\ X \\ W \\ Z \\ Z \\ Z \end{pmatrix}$	$\begin{pmatrix} Y \\ Y \\ X \\ W \end{pmatrix}$					
FIVE DIAMOND CHIMES	$\begin{pmatrix} W \\ Y \end{pmatrix}$ A ₃	$\begin{pmatrix} V \\ X \\ Z \end{pmatrix}$ A ₁	$\begin{pmatrix} V \\ Z \end{pmatrix}$ A ₂	$\begin{pmatrix} Z \end{pmatrix}$ A ₃	$\begin{pmatrix} X \\ Y \\ Z \end{pmatrix}$ A ₃	$\begin{pmatrix} V \\ Y \end{pmatrix}$ A ₁	$\begin{pmatrix} Y \end{pmatrix}$ A ₂	$\begin{pmatrix} Y \\ Z \end{pmatrix}$ A ₂	$\begin{pmatrix} V \\ W \\ X \end{pmatrix}$ A ₃	$\begin{pmatrix} V \\ X \end{pmatrix}$ A ₂	$\begin{pmatrix} X \end{pmatrix}$ A ₁	$\begin{pmatrix} X \\ Z \end{pmatrix}$ A ₂	$\begin{pmatrix} V \\ W \\ Z \end{pmatrix}$ A ₃	$\begin{pmatrix} V \\ W \end{pmatrix}$ A ₃
THREE STEEL TONGUES						$\begin{pmatrix} Y \end{pmatrix}$ A ₃	$\begin{pmatrix} Y \end{pmatrix}$ A ₁				$\begin{pmatrix} X \\ X \\ Y \\ X \end{pmatrix}$ A ₄	$\begin{pmatrix} Z \end{pmatrix}$ A ₄	$\begin{pmatrix} Z \end{pmatrix}$ A ₄	
SOYA BARREL DRUM		→	→	→		→	→	→	→		→	→	→	
METAL SHAKER	A ₁	A ₁				A ₁				A ₁	A ₁	A ₁	A ₁	

COWICHAN GAMELAN

TALAS:									
FIVE MOSQUITO CHIMES	(Y Y W W) (Y X Z V)	(W W W X W)			(X W X V)	(X V X V)			(Y V Z)
FIVE SQUARE HUNG GONGS	(V Y)	(W)	(W Y)	(V X Z)	(V X)	(V)	(X Y Z)	(V W)	(V W X)
FIVE "DISTANT MEMORY BELLS"	(V W V) (W V W X X X)	(Z Y)	(Z)	(W X W X X)	(V X V X Y)				
FIVE DIAMOND CHIMES	(W) A ₂	(X Y) A ₁	(W X Z) A ₂	(V) A ₃	(W Z) A ₂	(V Y Z) A ₃	(W Y) A ₃	(V X Y) A ₂	(W X Y) A ₃
THREE STEEL TONGUES		(Z) A ₅	(Z) A ₅			(X) A ₄	(X) A ₄	(Y) A ₄	
SOYA BARREL DRUM			→	→	→			→	→
METAL SHAKER	A ₁	A ₁	A ₁	A ₁			A ₁		

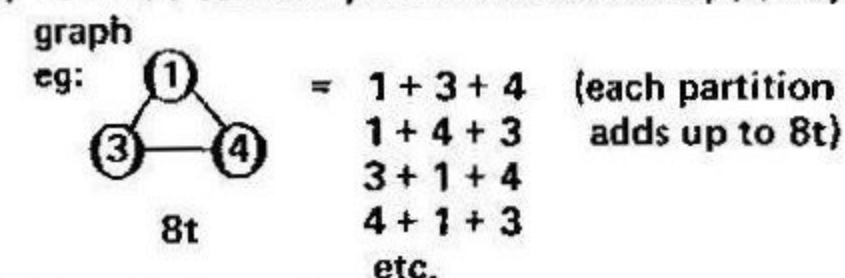
To complete, reverse events to starting place

Notes:

This work was composed for the project, "A Children's Playground of Musical Sculpture". It is designed so that the child musicians can create their own compositions, (or controlled improvisations), within the outlines of the created formal structure of the work.

Interpretation:

(1) Talas: A Tala is a partitioned duration, (t) expressed as a nondirected graph



(2) Bars: Each vertical column of boxes represents either (a) a bar or (b) a sequence of bars based upon the possible form(s) of the Tala listed for that column. i.e.: Columns may or may not be repeated.

(3) Rests: A rest in any part is shown by means of a diagonal line in the box for that part

(4) Notes: The metal instruments for this work are tuned to 5 pitches (V, W, X, Y, Z)
The child can decide which pitch he wants a given letter to represent
The child reads the groups of letters in a given box horizontally, or vertically (up→down, right→left) Working with the Tala, in the order he chooses, he can select pitches for that pattern, as he wishes, from the orders and selections given

(5) Mallets: as chosen in score, (to begin with)

(6) Form: Read L→R to end, then R→L to beginning, to give an arch form

(7) Dynamics: Soft throughout

(8) This can be an instrumental concert work, or children can write and perform dances to it, creating steps, based on the Talas, in time to the music.

— *W. Walker*