English Garden: Performance Outline.

Tense silence of breath.

Shakuhachi:
- 3 gongs

(Off-stage)

Violin:
- 3 gongs

Benang p:
- Begin patterns
- etc.

Benang b:
- Begin patterns
- etc.

Kenong:
- Begin patterns
- etc.

Kempul/Suwukan:
- Begin patterns
- etc.

(Gong Ageng):
- 00:10
- 00:20
- 00:30
- 00:40

(Do not count gongs played during any strophe.)

(4th gong)

(1st gong)

(2nd gong)

(3rd gong)

(1st gong for shakuhachi)

(2nd)

(3rd)

etc.
(Performance Outline cont'd.)

Shakuhochi

2 gongs, Strophe 2, 3 gongs, Strophe 3

(Off-stage)

Violin

Strophe 1, 3 gongs, Strophe 3

Bonang p.

Bonang b.

Kenong

Kempul

Suuwukan

(Timekeeper)

Gong Ageng

STOP

Sounds may ring on.

From position (3)

SWK 1

SWK 2

PPPM sempre

(ORCHESTRA BLOCKS)

rim frem...
1) Silence.

2) Sounds of your own invention.

3) Upside down pot-rims struck with yarn/wood; staccato and/or legato in regular and/or irregular rhythms. Continuous.
   Select patterns of 3 pots e.g.,
   \[ \text{\includegraphics[width=2cm]{pot-pattern}} \]

4) Upside down pots bowed. Each pot picked up, bowed once, replaced. Any order.

5) Inner rim tremolos. Single pots, or two pots with yarn/wood. When moving from one pot to another always remain trembling on one pot whilst moving to another pot. Continuous.

6) Choose single right-way-up pot, and play on 1-4 of the playing positions in any order. Legato and/or staccato. Sparse. Wood only.

7) Very loud, fast clatter on right-way-up pots. Once only. Wood only.

* Right-way-up pots have 4 playing positions:

<table>
<thead>
<tr>
<th>B.b.</th>
<th>B.p.</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 6 5 3 2 7 1</td>
<td>4 6 5 3 2 7 1</td>
</tr>
<tr>
<td>[ \text{\includegraphics[width=2cm]{pot-positions}} ]</td>
<td></td>
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<tr>
<td>0 0 0 0 0 0 0</td>
<td>0 0 0 0 0 0 0</td>
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</tbody>
</table>

\( 0 = \text{"right-way-up.} \)

10/7/91 York.
Kempul/SWK

English Garden

Clive Wilkinson

1) Silence.

2) Sounds of your own invention.

3) Slow trill on SWK 1 and 2 on position 0 and/or 2 with yarn. \( \text{f} \equiv 2 \quad \cap \quad \text{l.v.} \) Do not begin again until gongs are silent.

4) Muted regular and/or irregular strokes on any of the peck kempul/swk. Stick one mallet (yarn) into nipple inside gong, and with other mallet (yarn) hit on outside of nipple.

5) SWK 2. Woodsticks in one or both of these patterns; regular and/or irregular. Sparse, with silences. \( 0 \, 2 \, 3 \, 2 \, 4 / 4 \, 3 \, 2 \, 3 \, 0 \).

6) Woodstick pattern

\[
\begin{align*}
\text{SWK1} & : \, 1 \, 2 \, 2 \, 1 \, 2 \, 2 \\
\text{SWK2} & : \, 3 \, 4 \, 3 \, 4 \\
\end{align*}
\]

3) Rapid woodstick flurry round some or all gongs. Once only.

\[ \text{Oct} \]

\[ \text{Sep} \]

\[ \text{Oct} \]

10/7/91 York.
Kenong

English Garden

Clive Wilkinson

1) Silence.

2) Sound/s of your own invention.

3) Upside down pots bowed in any order with single bow strokes.\[ \text{[Diagram of Kenong]} \]

4) Regular and/or irregular 2/3 note sequences on upside down pots on outside rim and/or inside rim. With and/or without silences. Yarn and/or wood.

5) Choose any two upside down pots. Run wood round the insides together.\[ \text{[Diagram of Kenong]} \]

6) \[ i \equiv i \equiv \text{[Diagram of Kenong]} \] and/or \[ i \equiv \text{[Diagram of Kenong]} \]. Sparse, loud, with wood and/or yarn. Long silences. Normal playing position.

7) Wood on the three playing positions of Kenong \( \equiv \) and/or \( \equiv \). Legato and/or staccato. Sparse patterns.

* Right-way-up pots have 3 playing positions:

All the pelog set, with the exception of \( \equiv \) and \( \equiv \) are turned upside down, including slendro 5 (pelog 4).

10/7/91 York.