

SUITE FROM SHADOWBANG

by Evan Ziporyn

- 1) Angkat
- 2) Ocean
- 3) Meditation
- 4) Head

Clarinet in B-flat

Electric Guitar

Piano

Percussion

Cello

Bass

©2001 Airplane Ears Music (ASCAP)

SUITE FROM SHADOWBANG (2001) by Evan Ziporyn

Total length @13'

- 1) Angkat (3')
- 2) Ocean (4')
- 3) Meditasi (3')
- 4) Head (3')

INSTRUMENTATION

Clarinet in B-flat

Electric Guitar

Piano

Percussion

Woodblocks (at least two)

Glockenspiel

3 Balinese gongs (agung, kempur, kenong) or samples

Drum Kit

Cello

Bass

All instruments may be amplified

PROGRAM NOTES by the composer

This Suite is a self-contained set of instrumental pieces from the theater piece *ShadowBang*, a collaboration between myself, Balinese shadow puppeteer I Wayan Wija, and director Paul Schick. *ShadowBang* draws on stories and imagery from the traditional Balinese *wayang kulit* ('shadowplay'), which itself draws from Hindu mythology and cosmology, specifically in this case an embedded story from the Mahabharata. In the original these four pieces are in a different order, and are used as accompaniment for Pak Wija's narrative and singing. *Angkat* is traveling music; *Ocean* is water music; *Meditasi* is meditation; *Head* is the overture.

to Leonardo

Suite from *ShadowBang* 1. Angkat

Evan Ziporyn

Ensemble dynamics collective but unfixed & fluid, generally soft,
moving with length of phrase and contour of the clarinet/guitar lines

$\text{♩} = 110-120$

simile

Clarinet in Bb

Electric Guitar

Piano

Percussion
(WBs, Glockenspiel,
3 Balinese gongs,
Small drum kit)

Cello

Bass

PERC - use 1 woodblock or several - start sporadically at m. 3 on 2x only, play short groups of continuous 8th notes of varying lengths (@2-8 beats). Be the time but do not emphasize the beat or create cross-rhythms, syncopations, or repeating patterns. Vary dynamics - cresc., dim., and/or hairpins - sometimes with and sometimes in opposition to the rest of the ensemble. Gradually play more but always leave at least a little space between each gesture.

A

Cl.

E. Gtr.

Pno.

Prc.

VC

CB

woodblocks
2x only

2x only
pizz

p

2. Ocean

1 $\text{♩} = 60-72$
 Clarinet in B \flat *tacet throughout* E

Electric Guitar *pp sempre*

Piano *pp sempre*

Glockenspiel

Cello *pp sempre*

Bass *pp sempre*

VC - m. 3 enter almost imperceptibly, continually transform sound within the dynamic - moving between *p* and *sul tasto*, bringing out & suppressing harmonics. When the mood strikes bend pitch up or down up to a quarter tone in either direction, the sonic equivalent of light bending underwater

arco
all harmonics

7

E. Gtr.

Pno.

glock.

VC

Cb.

3. Meditation

MM. 1-4 OPEN REPEAT - gongs begin immediately after "Ocean" fades out - repeat as necessary until guitar and cello are ready

1 ♩ = 120

Clarinet in B \flat

Electric Guitar

Piano

3 Balinese gongs

Cello

Bass

gong agung kempur kemong

p PERC - This is a standard low-medium-high gong set from a Balinese *gamelan gong kebyar* - it is also possible to use 2 *gong agung (wadon & lanang)* in strict alternation. If unavailable, please use samples or other pitched gongs in a similar configuration.

9

Cl.

E. Gtr.

Pno.

gongs

vcl.

cb.

p

4. Head

1 $\text{♩} = 82$

Clarinet in B \flat

Electric Guitar

Piano

Drum Kit
(Hi-hat, tom, bass drum)

Violoncello

Contrabass

each bar, gradually open
high-hat, damp on final 16th

f *mf* *f* *simile - every measure*

4

Cl.

E. Gtr.

Pno.

drums

vcl.

Cb.