

Gamelan Skin

Philip Corner

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Espèces nomades

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gamelan SKIN

Basic sound-material:

The skin of the human body®

as a percussion instrument

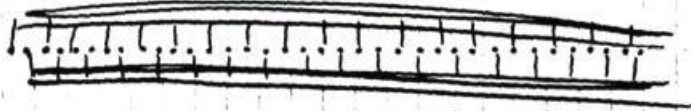
— handslapping

on body parts

(being placed

more-usually symmetrically

but also proximately.)



(can be sometimes a single hand;

but more often alternating as a tremolo.)

pulsing

I. "PARTS" (which may be played alone)

Performer is seated cross-legged facing the audience:

Performance consists of a sequence of "variations"

Each of which is separated by a silence of differing lengths

(body position at rest between)

Each of which may be started at any place on the body —

: Evolving:

(always gradually,

and with the rates-of-change finely controlled)

one "parameter" at a time:

Each of the played sections is also free, as to length.

And the number of sections, hence the total duration, is likewise left open

Placement - location on body (causal timbre variation)

Position - hands & fingers (willed timbre variation)

Speed - $\frac{\text{acceleration}}{\text{deceleration}}$ in a same-position.

intensity - degree of force

≡

Ⓢ A Solo, substituting a drum - hand played only (another kind of skin!
even so, have the player use his/her own body too, sometimes, anyway).

Several solos might sound together (several spaces)

There may be a support group (making this a concerto), which should be prepared.

It may consist of: other naked bodies, drums - & other percussion, other types of instruments.

In this case: the leader is to be perfectly followed, in maximum coordination.

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Philip Corner
(written score)

THERE EXISTS A VIDEOTAPE OF THE COMPOSER PERFORMING, DIRECTED BY ANGELS RIBÉ, 20', MADE IN BARCELONA, AUGUST 1985.

THE FIRST PUBLIC PERFORMANCE WAS IN QUEBEC, NOV 1986.
(Lite from front, shadow on large backwall. Microphones follow action)

II. "BIG DADDY" "Papa Doc"

which consists of a participating public led by the soloist..... who is on his/her feet.

(obviously, many aspects of this performance will depend on the degree and kind of cooperation - including the duration. don't be coercive, But)

ideally the others should be stimulated to "follow the leader"

Take them around!
'showing-off these things you do.....'

(of course here the rapport can be quite loose: coordination approximate rough effects of improvised surprises sometimes even leader/response

This playing is continuous

Repetitions which favor disjunct effects, and fast changing.
From the same fundamental patterns: pulses with graduated changes

ALSO PERFORMED AT QUEBEC, NOV'86.



remembering the indimitable presence of Encke Nwabuko
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