

PRINTING INSTRUCTIONS

Print both pages of this file back to front.

Trim inside thick black border on this page.

Fold along center so that the panel below is the front cover.

TWO MAPS OF DANARAJA

Composed, performed and recorded by Gregory Taylor [www.rtqe.net]

1. Seismic Profile [19.42]
2. Orbital Photo [21.10]

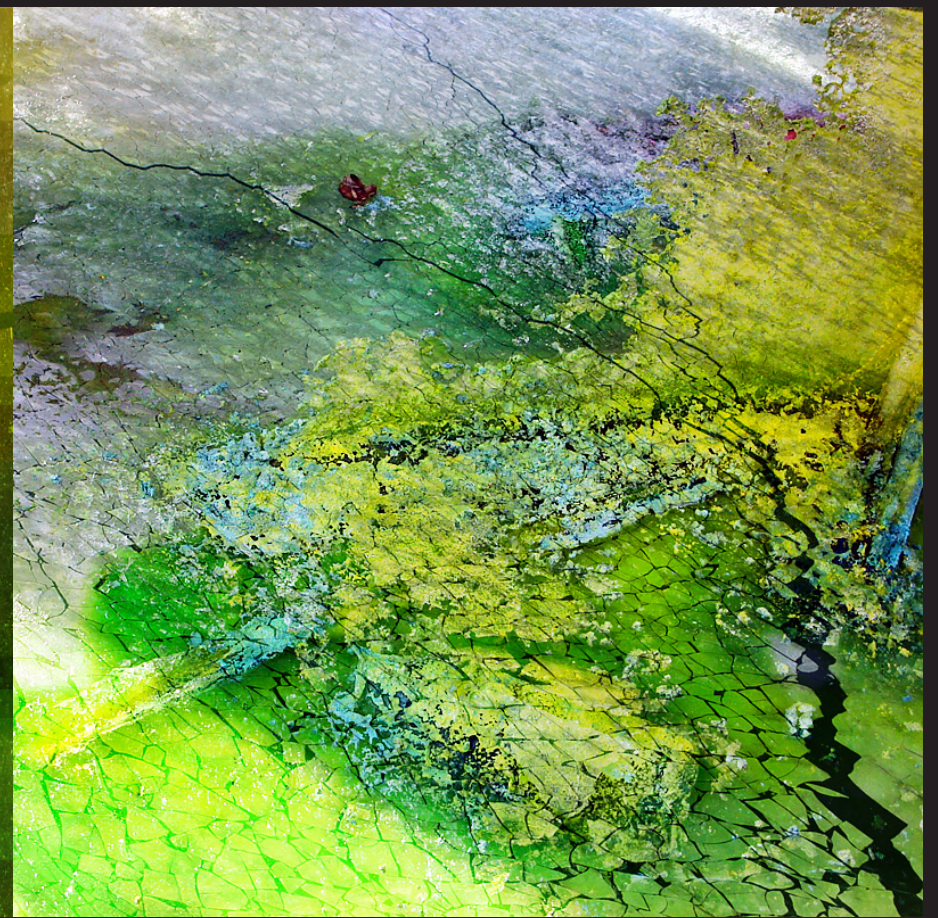
Liner notes by Gregory Taylor, February 2008.

Photography, design and layout ©John Kannenberg 2008.
Front cover image: Ice on Lake Michigan viewed from the John Hancock Tower
composited with a closeup image of Gordon Halloran ice painting, Millennium
Park, Chicago, photographed and digitally manipulated February - March 2008
by John Kannenberg.

[www.stasisfield.com/releases/year06/sf-6005.html]

 stasisfield SF-6005

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Two Maps of Danaraja is something of a departure for me - both in terms of its form and in the way it was made.

While I've maintained an ongoing love of systems-based audio works from my earlier days in the **cassette culture** movement of the 1980s, nearly all of my work during the last decade has focused on live improvisational work as a soloist and as part of an ensemble using *radial*, a loop-based performance environment developed initially by jhno, and later improved and extended by Andrew Pask and myself. These two pieces had their beginnings in some very modest investigations inspired by recent work by other composers; the materials whose ordering constitutes the two systems pieces began their lives as materials I intended to use as a part of my live work; they were culled from generative patches I originally created to produce "raw material" I would use later.

My friend Luke DuBois' piece *Billboard* (which neatly condenses several decades of #1 hits on the Billboard charts into 18 minutes of electro-acoustic music) kindled my interest in the idea of spectral averaging as a way of modifying and smearing audio material in ways that emphasized their continuity

and removed them from their normal timescales. My own interest as a student of the gamelan music of Central Java (which I've enjoyed and played and studied for many years) combined well with some of what I heard in Luke's work - a consequence of both the colotonic structure and use of subdivided pulse found in gamelan music combined with the resonant audio environment found in the large ensemble of metallophones.

So I set about creating some tools in **Max/MSP** that would let me do my own kind of spectral averaging over much smaller units of time (the length of a unit of a gamelan piece called a *gongan*, in my case), and thought that it would also be interesting to use the analyzed data as a way to trigger soundfiles when the amplitude in a narrow pitch band exceeded a certain value [using a set of samples that would mimic the sounds of Javanese *gongs*, *kenongs*, *bonangs*, and various *sarons*. As raw material, I chose a performance of *Danaraja*, a traditional piece using the 5-tone *slendro* scale. You can download

a transcription of the piece [here](#). While there are numerous recordings of the real piece commercially available, I am particularly partial to **this one**.

The raw material generators I created would analyze the source material and produce multiple variations as their output, and I'd listen to the results and cull the ones I thought were most interesting. At one point, I decided that the easiest way to hear their subtle variations was to overlay two different variations and listen to them together. Instead of developing an intuitive feel for how the outputs differed, I found myself listening instead to the way that these little units interacted when they were overlapped, and finding to my surprise that the results were very different but equally engaging when applied to the spectrally averaged material and its "triggered sample" cousin.

I'd been listening to a pair of very different but equally lovely recordings of systems pieces - Warren Burt's pieces for tuning forks in **Just Intonation** titled

The Animation of Lists and the Archytan Transpositions and K. Leimer's ambient minimalist gem *The Useless Lesson*. I think that it was the influence of living with both of those works' careful connection between form and material and inspired me to think of what I had as the germ for two compositions. Both pieces use a similar basic and elegant organization: overlapping units that are used to create structures whose event density and timbral complexity follow a simple arch structure, and whose overlap give rise to the textures and surprising combinations that appear.

My own preference for playing the pieces is to adjust them so that they just barely register in comparison to their natural surroundings, or intrude irregularly, and to let them cycle for long periods of time. I hope you enjoy them.

- Gregory Taylor, February 2008