

BUBARAN BILL

in slendro

Jody Diamond
1983

Written for and premiered on the occasion of William Colvig's 70th birthday concert in San Francisco.

buka saron: saron I . 6 6 . i 6 3 2 5 3 2 1 2 1 6 (5)
 saron II 3 21235 2 3 2 (1)

2⁺ 3 5⁺ .^v 6⁺5 6^v 3⁺ 2[^] 1⁺ 21 23 2[^] 1⁺ 2^v 3⁺ (5)^v

2 3 5 .^v 2 3 5 6[^] i 6 3 2[^] 1 2 3 (5)^{VI}

. 6 6 .^{VI} i 6 3 2[^] 5 3 2 1[^] 2 1 6 (5)^{V-I}
 (saron) 3 21 23 5 2 3 2 (1)

Notes

In the first and last repetition only, play the entire balungan. Otherwise, at the underlined section, all players except slentem, kenong, ketuk and kempul stop playing and insert the following variations—one variation each time through the piece.

1. kecak (all musicians shout interlocking rhythms using the sound "chak!")
2. wooden kotekan (kecak rhythms played on floor or cases of instruments with mallets or sticks)
3. kenong, kempul, ketuk only

Saron are split into two parts for buka only. Kenong play 5 and 1 on final gong. Kempul and ketuk marks apply to all lines. The piece is played in irama I; the kendhang part for a Yogyaneese bubaran may be used.

