BUBARAN BILL

in slendro

Jody Diamond 1983

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

buka saron:			S	aron	Ι .	6 6	5 •	16	3 2		5 3	2 1	2	1 6	(5)				
			sa	ron I	I				• •	•	3 2	1235	2	3 2	1				
2	3	5	·v	65	5 6	÷ 3	2	i 1	<u>5</u> 21	± 23	2	†	2	3	5) v				
2	3	5	·V	2	3	5	<u>6</u>	<u>i</u>	6	3	<u>2</u>	1	2	3	5) VI				
•	6	6	. VI	i	6	3	2	5	3	2	î	2	1	6	⑤ V-I				
					(sar	on)	3	$\overline{21}$	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 Yogyanese bubaran may be used.

Kecak rhythms

These rhythms, which may be determined by the musical director, will result in a dense texture of percussive sounds. The following patterns may serve as an example. More parts may be added; as few as three may be used. Pattern three has one group of 12 beats, the others have repeating groups of 4 beats.

- 1. x.x. x.x. x.x.
- 2. .x.x .x.x .x.x
- 3. XX.X X.XX .XX.
- 4. .xxx .xxx .xxx
- 5. XXX. XXX. XXX.

Bonang part (Irama I)

The range of the bonang is considered to be 2356123561.

bal.		2		3		5		•		6	5	6		3		2		1		2	1	2	3	2		1		2		3		5
bonang	2	3	2	3	5	5	5 5	•	5	Ģ	1	6	1	2	1	2	1	2	3	2	1	Ģ	1	2	1	2	3	2	1	Ģ	1	5
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bal.		•		6		6		• •		i		6		3		2		5		3		2		î		2		1		6		(5)
bonang	Ş	ş	5	6 6	•	6	6 6		1	6	1	Ģ	1	2	3	2	5	3	2	3	2	1	2	1	6	1	6	5 5	•	5	5 5	•