

***Gamelan Works Vol. 2***  
***Satires***

**Barbara Benary**



Barbara Benary

Gamelan Works

Volume 2

Satires

© 1993 Gamelan Son of Lion



## SATIRES

This group of gamelan compositions have as a common theme the fact that each is an effort to adapt a particular style of western music, or else a particular composition, to the instrumentation and tuning of the gamelan. They are what I call transorchestrations. Most, though not all of them, were written to be danced by Deena Burton and members of her Bali-Java Dance Theatre, for whom she choreographed some delightful and humorous cross-cultural dances to match the music.

### Contents and orchestration

(p.3)      A RAG FOR DEENA (pelog) 1982

A quintet for peking, saron, demung, slentem and kempuls. The style is ragtime.

(p.6)      GENDING KENTAL-KENTAL (slendro) 1984

For full Javanese slendro instrumentation. In the form of an overture, proceeding from ladrang to ketawang to lancaran. The lancaran is the classical "can-can."

(p.11)     THE FALLS OF RICHMOND (mixed slendro and pelog) 1983

Lead instruments are the bonang panerus in slendro and pelog, accompanied by gamelan in both tunings. Saron and peking are not required. The piece is an adaptation of an Appalachian fiddle tune by the same name. The slendro scale is the "minor" and the pelog the "major."

(p. 14)    BENDRONG BLUES (pelog) 1989

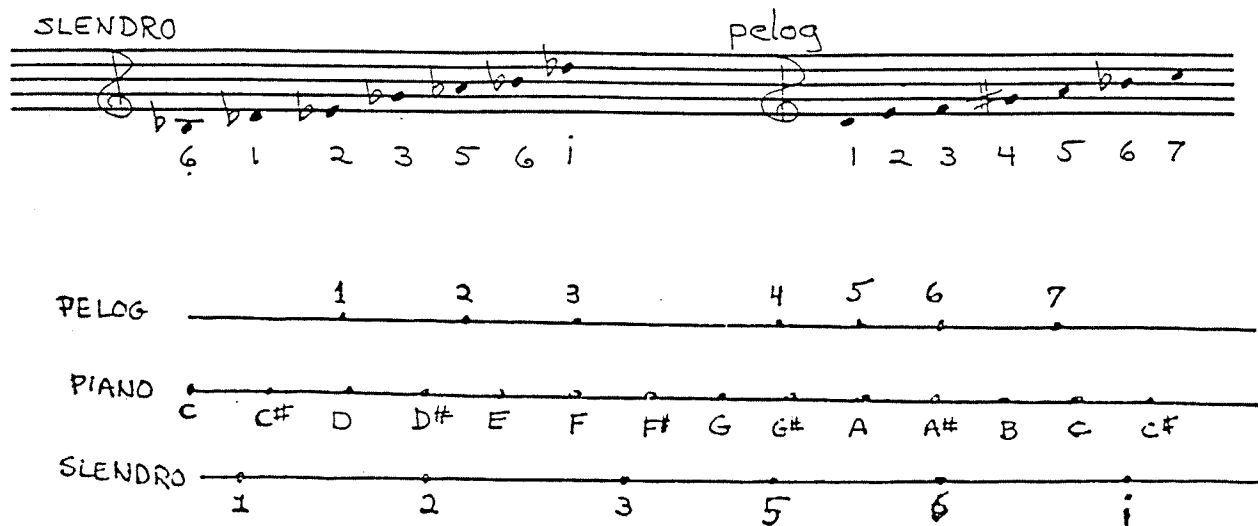
An adaptation of a classical lancaran to pelog tuning and blues changes. Can be played by itself or with an obbligate of any well-known blues-rock tune played on electric guitar, sax, etc.

(p. 16)    VANCOUVER (mixed slendro and pelog) 1987

Pelog and slendro players divide to make a balungan out of a dual-tuning imbal. The four sections of the piece alternate between swing-style tunes and swing applied to the classical Javanese genre called "sampak"

## Tuning

The pieces in this volume are all tonally based, rather than process based. They assume an approximation of gamelan intervals to diatonic ones. The pieces were written for Gamelan Son of Lion, whose tuning equates roughly to the diatonic as follows:



These relationships need not be exact. The whole fun of the transorchestrations is that the slendro and pelog intervals are not exactly diatonic - they should sound close, but definitely off. However, if the intervals digress too far from those assumed on the above chart, the pieces may not sound recognizably close enough to the western prototypes that inspired them.

To work successfully, the mixed tuning pieces in particular require a set of instruments in which the common tones are: slendro 6 = pelog 6 and slendro 5 = pelog 4. It is also assumed that pelog 1 is higher than slendro 1; pelog 2 is higher than slendro 2, and pelog 3 is distinctly lower than slendro 3. If these relationships hold, then I believe the pieces will sound as intended, even if the range of the gamelan does not coincide with the diatonic model in the chart above.

## Rhythmic notation

Some of the pieces in this volume are written in traditional Javanese notation with "end-beats" (rhythmic stress of the fourth of each group of four notes), and others with traditional western "downbeats" (rhythmic stress on the first of each group of four). The Javanese is used in pieces or sections of pieces that are closer to that tradition, and the western for parts or pieces that are clearly western. "Vancouver" uses both. This is specified in each score.

The notational device of "x" is used in several contexts. An x above a note means the key is struck while damped. An x on the beat following a note means the preceding note is damped at that point. This is used in passages of short, separated notes.

## A RAG FOR DEENA

This is a quintet in pelog for: peking, saron, demung, slentem, and kempul or keygongs. The saron and demung parts can be doubled with the "chord" notes split between the two players, but the buka should be only one player to a part.

This piece was composed in answer to Deena Burton's question: "Can you play Scott Joplin on the gamelan?" After answering no, I reconsidered and came up with this. The only originality intended here is the transfer of the form and style to an unlikely ensemble. All cliches are intentional.

The rhythmic notation in "Rag for Deena" is "western" (stress is on the downbeat, not the endbeat), since ragtime is western. Melody passes among the upper three voices. The slentem should sound like a "walking bass." No contrasts of tempo or volume are necessary. As Joplin is said to have said, it should not be hurried.

Suggested form: A A B A A B.

# A RAG FOR DEENA

buka:

peking	333x	21..	....	....	....	....	....	7 2...
saron	....	....	777x	.5..	4531	545.	3x..	7 2...
demung	....	....	....	....	....	7.6.	5x..	4...
slentem	....	....	....	....	....	....	....	7...
kempul	....	....	....	....	....	....	....	7...

(A)

3.3.	2.2.	31x1	..12	3.3.	5.5.	7.6.	1.2.	1212	.12x	..2.	7.6.
4574	5745	7x7x	.753	21x1	.35.	2...	.7.6	7.7.	..63	1212	.12x
7	5	7	5	7	7	77	7	6	7	6	7
..5x	..3x	..5x	..3x	7.5x	..3x	22x2	....	..2x	..2x	..2x	..2x
3.x.	2.x.	3.x.	2.x.	3.x.	5.x.	7.6.	2.3.	x.7.	6.x.	5.x.	6.x.
3...	....	....	....	....	....	....	....	7...	....	....	....

5.5.	12..	.12.	3276	45x5	....	31x1	....	51x1	..3.	1...	...1
2457	....	77x7	....	4574	5745	7x7x	.753	7x7x	.75.	6...	.56x
6	7			7	5	7	5	7	7		
..2x	..2x	7.5.	3.4.	5.5x	..3x	..5x	..3x	..5x	..3x	6563	.21.
5.x.	4.x.	5.3.	1.2.	3.x.	2.x.	3.x.	2.x.	3.x.	5.x.	6.3.	6.x.
....	....	....	....	3...	....	....	....	....	....	....	....

								first	second
333x	21..	....	....	4531	545.	3x..		7 2...	5 2...
....	....	777x	65..	4531	545.	3x..		7 2...	5 2...
6	3	7	7	5.3.	1.2	3x..	4...		5...
..1x	..1x	..3x	..5x	3.4.	5.7.	543.	2...		2...
6.x.	4.x.	5.x.	1.x.	....	....	....	7...		5...

(B)

.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
..5.	.5..	5.5.	.5..	5.5.	<sup>57</sup> .11x	<sup>6</sup> 1...	...1	21x2	1x21	x21x	21x.
2352	3523	5656	.51.	5656	.57.	6...	.56x	..6x	.6x.	5x.5	x.5x
1.x.	2.x.	1.x.	2.x.	1.2.	3.5.	6.1.	6.5.	4.x.	6.x.	3.x.	5.x.
1...	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....

.....	.....	.....	.....	54x3	x54x	3x54	x321	x543	2157	56x6	.123
1234	.31.	32x2	..5.	<sup>5</sup> ..1x	<sup>4</sup> ..2x	<sup>5</sup> ..1x	<sup>4</sup> ..2x	<sup>5</sup> ..3x	<sup>7</sup> ..1x	<sup>6</sup> 51x1	<sup>6</sup> .123
1234	.34.	65x5	..32	1.x.	2.x.	3.x.	4.x.	5.1.	2.3.	6.5.	3.1.
2.x.	4.2.	45x5	.....	.....	.....	.....	.....	.....	.....	.....	.....
.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....

56.6	.123	45.5	.31.	1...	.....	.....	.....	.....	.....	<sup>77</sup> .....	<sup>77</sup> .22x
56.6	.123	45.5	.7x7	x134	5743	1x..	.....	.....	.....	<sup>77</sup> .....	<sup>77</sup> .22x
<sup>3</sup> ..1x	<sup>6</sup> ..1x	<sup>7</sup> ..5x	<sup>7</sup> ..5x	.....	.....	.134	5743	1x..	.....	.....	.45x
6.x.	4.x.	3.x.	2.x.	1x..	.....	.....	.....	.134	.31.	x...	.77x
.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	7...	.....

7	2...	.....	.....	<u>final</u>
7	2...	.....	.....	3x
6...	.....	.....	.....	5
7...	.....	.76x	5x4x	1x
.....	.....	.....	.....	7x
.....	.....	.....	.....	3x
.....	.....	.....	.....	3x



# GENDING KENTAL-KENTAL

For full gamelan in slendro tuning.

"Kental" is Indonesian for a tin can. The piece, which is in the form of an overture or talu, makes a progressive transformation from soft-style karawitan to Offenbach.

In the first two sections, ladrang and ketawang, panerusen play customary patterns in accompaniment of the balungan. Each section has an A and B parts, each to be repeated only once. Balungan instruments divide into two parts in the ketawang, then into three parts in the final section, lancaran. The melody compresses, but it is not necessary to double speed. Rather there is a gradual increase in tempo and volume from each section to the next. Lancaran should be at proper can-can speed, and loud. The bonang part, which departs from standard, is provided separately.

## I Ladrang

buka gender: (or substitute bonang, upper line of buka)

$\widehat{23}$	5 5 5 .	. . . $\widehat{23}$	5 2 3 .	$\dot{1}$ 6 5 3	5 2 $\widehat{321}$
---	-----	-----	---	-----	-----
.	. . . . 5	. . . . .	$\widehat{.56}$ $\widehat{561}$	. 6 $\widehat{165}$	6 $\widehat{532}$ 1

6

all balungan:

(A)	[	.	.	2	.	5	3	2	5
		.	5	5	.	6	3	5	2
		.	2	.	2	5	3	2	1
(1st time)		1	6	5	3	5	2	3	①
(2nd time)		5	2	3	1	.	2	3	⑤

(B)	[	.	2	3	2	1	.	5	3
		6	1	6	.	5	5	.	6
		2	2	6	5	1	1	3	3
(1st time)		2	3	2	3	1	3	2	⑤
(2nd time)		2	3	2	1	.	2	3	①

## II Ketawang

(A)

peking	1112 2112 2335 5335	5663 3663 3552 2552	
saron	. . . 2 5 3 2 5	. 5 . 5 6 3 5 2	
demung/slentem	. 2 3 5	6 3 5 2	
p	2553 3553 3221 1221	1 <sup>1</sup> 1 <sup>1</sup> 6 6 <sup>1</sup> 1 <sup>1</sup> 6 6552 2331	} (repeat)
s	. 2 . 2 5 3 2 1	1 6 5 3 5 2 3 1	
d/sl	5 3 2 1	1 6 5	

(second ending) 1552 2552 2335 5335  
 5 2 3 1 . 2 3 5  
 . 2 3 ⑤

(B)

p	5332 2332 2113 3113	561 <sup>1</sup> 6 61 <sup>1</sup> 6 6556 6556	
s	. 2 3 2 1 . 5 3	6 1 6 . 5 5 . 6	
d/sl	3 2 1 3	1 6 5 6	
p	6225 5225 5113 3113	3223 3223 3225 5225	} (repeat)
s	2 2 6 5 1 1 3 3	2 3 2 3 2 3 2 5	
d/sl	2 5 1 3	2 3 2	

(second ending) 1221 1221 1235 3231  
 2 3 2 1 . 2 3 1  
 2 1 5 ①

(continue to lancaran)

### III Lancaran

(note dynamic marks in (D). Final note of piece is damped.)

(A)							1st	2nd
p	1112	5325	5555	6352	2222	5321	1653 5231	5231 1235
s	...2	5325	.5.5	6352	.2.2	5321	1653 5231	5231 .235
d	. 2	3 5	6 3	5 2	5 3	2 1	1 6 5 1	. 2 . 5
sl	2	5	6	2	3	1	2 1	2 5
kenong	1.1.	2.3.	5.6.	3.5.	2.5.	3.2.	1.1. 6.5.	1.2. 1.5.
kempul gong	. .	P .	P .	P G	. .	P .	P . P G	P . P G

(B)							1st	2nd
p	2232	1153	6i66	5556	2265	1133	2323 2325	2321 .5..
s	2232	1153	6i66	55.6	2265	1133	2323 2325	2321 .5..
d	3 2	1 3	i 6	5 6	2 5	1 3	2 3 2 5	.2.1 .5.1
sl	2	3	5	6	5	3	2 5	.2.1 .5.1
kn	2.3.	2.1.	3.i.	6.5.	6.2.	5.1.	3.2. 3.2.	3.2. 5.5.
kp/g	. .	P .	P .	P G	. .	P .	P . P G	P . P G

(C)							1st	2nd
p & s (damped)	5 5	5 5	5 5	6 6	6 6	5 5	5 5 5 5	5.55 55..
	3.3.	2.2.	3.3.	3.3.	2.2.	2.2.	3.3. 2.2.	3.21 11..
d/sl	...2	5325	.5.5	6352	.2.2	5321	i653 5231	5231 11.3
kp/g	. .	P .	P .	P G	. .	P .	P . P G	P G . .

(D)								
p & s	....	...5	2232	11..	....	...5	2321 .i..	
d	.1..	....	....	...3	.1..	....	.... .i..	
sl	.1.6	.5..	....	...3	.1.6	.5..	.... .i..	
kp (gong tacet)	.i.6	.5..	....	....	.i.6	.5..	.... .i.. (end)	

Gdg. Kental-Kental: bonang part

buka bonang:  $\widehat{23}$  5 5 5 . . . .  $\widehat{23}$  5 2  $\widehat{32}$  1  $\dot{1}$  6 5 3 5  $\overline{25\ 32}$   $\dot{1}$   
6

I Ladrang: follow balungan in mlampah style

(A)  $\left[ \begin{array}{cccccc} . & . & . & 2 & 5 & 3 & 2 & 5 & . & 5 & . & 5 & 6 & 3 & 5 & 2 \\ . & 2 & . & 2 & 5 & 3 & 2 & 1 & \dot{1} & 6 & 5 & 3 & 5 & 2 & 3 & (1) \end{array} \right]$   
(second ending) 5 2 3 1 . 2 3 (5)

(B)  $\left[ \begin{array}{cccccc} . & 2 & 3 & 2 & 1 & . & 5 & 3 & 6 & \dot{1} & 6 & . & 5 & 5 & . & 6 \\ 2 & 2 & 6 & 5 & 1 & 1 & 3 & 3 & 2 & 3 & 2 & 3 & 2 & 3 & 2 & (5) \end{array} \right]$   
(second ending) 2 3 2 1 . 2 3 (1)

II Ketawang:

(bonang)  $\left[ \begin{array}{cccccc} 121. & 1212 & 5353 & 2525 & 5 & 55 & 5 & 55 \\ 5.55 & 5.55 & 6363 & 5252 & 5 & 55 & 5 & 55 \end{array} \right]$   
(balungan)  $\left[ \begin{array}{cccccc} . & 2 & 3 & 5 & 6 & 3 & 5 & 2 \end{array} \right]$

bo  $\left[ \begin{array}{cccccc} 2 & 22 & 2 & 22 & & & & & 2 & 22 & 1 & 11 \\ 2.22 & 2.22 & 5353 & 2121 & \dot{1}6\dot{1}6 & 5353 & 2.22 & 1.11 \end{array} \right]$   
ba  $\left[ \begin{array}{cccccc} 5 & 3 & 2 & 1 & \dot{1} & 6 & 5 & (1) \end{array} \right]$  repeat

(second ending)  $\left[ \begin{array}{cccccc} 5 & 5 & 5 & 5 & & & & \\ 2.2. & 1.1. & 1212 & 3535 & & & & \\ . & 2 & 3 & (5) \end{array} \right]$

bo  $\left[ \begin{array}{cccccc} 2 & 22 & & 1 & 11 & & & & 6 & 66 & 5 & 55 \\ 2.22 & 3232 & 1.11 & 5353 & 6\dot{1}6\dot{1} & 6.66 & 5.55 & 5656 \end{array} \right]$   
ba  $\left[ \begin{array}{cccccc} 3 & 2 & 1 & 3 & \dot{1} & 6 & 5 & 6 \end{array} \right]$

bo  $\left[ \begin{array}{cccccc} 2 & 22 & & 1 & 11 & & & & 2 & 22 & 3 & 333 & 2 & 22 & 5 & 555 \\ 2.22 & 6565 & 1.11 & 3333 & 2\dot{2}2. & 3\dot{3}33 & 2\dot{2}2. & 5\dot{5}55 \end{array} \right]$   
ba  $\left[ \begin{array}{cccccc} 2 & 5 & 1 & 3 & 2 & 3 & 2 & (5) \end{array} \right]$  repeat

(second ending)  $\left[ \begin{array}{cccccc} 3 & 2 & 1 & 5 & & & & \\ .3.. & .2.. & .1.. & .5.. & & & & \end{array} \right]$

2 1 5 (1) to lancar

III Lancaran:

(If kenong are not available, bonang barang should play that part instead of the following.)

(A)						<u>1st</u>	<u>2nd</u>
bo	[	1 1	5 55	2 22		1653 523.	5231 .235
		1.12 532.	5.55 635.	2.22 5321			
	]						

(B)						<u>1st</u>	<u>2nd</u>
bo	[	22 11	55	22 11		2323 2325	2321 .5.1
		22.2 11.3	6166 55.6	22.5 11.3			
	]						

(C)						<u>1st</u>	<u>2nd</u>
bo panerus	[	5 5 5 5	5 5 6 6	6 6 5 5	5 5 5 5	5 5 5 5	5 55 55
		3.3. 2.2.	3.3. 3.3.	2.2. 2.2.	3.3. 2.2.		3.21 11..
bo barung		...2 5325	.5.5 6352	.2.2 5431	1653 5231		5231 11..
	]						

(D)							
bo panerus		.... .5	2232 11..	.... .5	2321 .1..		
balungan		.1.6 .5..	.... .3	.1.6 .5..	.... .1..	(end)	

## THE FALLS OF RICHMOND

The following is an arrangement of a banjo piece which is itself an arrangement of a fiddle tune. It is taken from an LP by Bob Carlin entitled "Fiddle Tunes for Clawhammer Banjo" - Rounder Records #0132. The tune is attributed to Burl Hammons of Marlinton, West Virginia. The piece can be played by gamelan with or without additional accompaniment of banjo or fiddle.

Gamelan instrumentation requires seven or more players. The lead players are the bonangs panerus, slendro and pelog. (upper octaves of bonang barung can substitute). Accompanying are: demungs in pelog and slendro, one pelog slentem, key-gongs or kempuls pitches pelog 3,4,5,6,7, and at least one rhythm percussion: kendang and/or ketuk, keprak, spoons. Gambangs can double the bonang panerus parts.

Dynamics give the piece its shape. Section (A) is mp; (B) is mf; (C) is f and (D) is mf. Begin (A) with solo bonang panerus pelog; on the repeat add the bonang panerus slendro and slentem. On (B) the two demungs enter and on (C) add kempul, gambangs, ketuk and everyone else. Repeat the (A) to (D) sequence several times. End on (D): the coda follows the second ending.

Bonang rhythm: fast notes should be slightly syncopated, as in country music. No damping is required.

Kempuls are treated as a large keyboard; they double the slentem most of the time. Damp each note when the next is struck, or sooner if an x (full rest) is indicated. It should give the effect of a plucked bass or a jug.

Slentem variation: add "clicks" - that is, repeat the previous note during the rest (dot), but damped.

Rhythmic notation is downbeats, not endbeats. An "x" indicates damping the previously sounded note in the next beat.

# THE FALLS OF RICHMOND

bonang panerus slendro		6 6 5 6	<u>1652</u> 5 2	6 6 <u>165</u> 6 6 . .
bonang panerus pelog	<u>3464</u>	6 . 4 6	3 . <u>3464</u>	3 3 . <u>43</u> 6 . <u>3464</u>
demung-slendro		6 . 5 .	1 . . .	6 . <u>1</u> . . . .
demung-pelog		6 . 4 .	. . 3 .	6 . . . 6 . 3 .
slentem-pelog		. 6 . 4	. 6 4 3	. 6 . 4 . 6 3 4
key-kempul		6 . 4 .	. . 3 .	. . 4 . 6 . 6 .

		<u>first</u>		<u>second</u>	
6 6 5 6	<u>1626</u> 1 5	<u>61.1</u> 2 5	6 <u>65</u> 212	6 . <u>61.1</u>	
3 6 4 6	. 4 <u>3 3</u>	6 3 <u>474</u>	3 . <u>3464</u>	6 6 6 6 . 3	
6 . 5 .	1 2 x .	6 . 2 5	6 . . .	6 . . .	
6 . 4 .	. . 3 .	6 . 7 .	6 . 3 4	6 . 3 4	
. 6 . 4	. 6 4 3	. 6 . 4	. 6 3 4	. 6 3 4	
. . 4 .	. . 3 .	. . 4 .	6 . . .	6 . . .	

(B)		<u>first</u>		<u>second</u>	
<u>61.1</u> 2 5	<u>1626</u> 1 5	<u>61.1</u> 2 5	<u>6.65</u> <u>61.1</u>	<u>.666</u> <u>.666</u>	
6 3 <u>474</u>	6 4 <u>3 3</u>	6 3 <u>474</u>	3 3 . 3	6 6 3 . 3 .	
6 . 5 .	1 . 5 .	6 . 5 .	6 <u>1</u> 6 5	6 <u>1</u> 6 5	
6 3 x 3	x 3 x 3	6 3 x 3	x . . .	x . . .	
. 6 . 4	. 6 4 6	. 6 . 4	. 6 6 4	. 6 6 4	
6 x 4 x	6 x 3 x	6 x 4 x	6 x 3 x	6 x 3 x	

(C)		first				second			
<u>.566</u>	<u>.666</u>	<u>.666</u>	<u>.666</u>	<u>.666</u>	<u>.666</u>	<u>.666</u>	<u>.666</u>	<u>65.2</u>	<u>165.</u>
3				6		6	6		
3 6	1 6	7 6	3 6	3 6	1 7	3 .	3 .	3 6	1 7
								6 3	. 43
6 6	x 6	x 6	x 6	6 6	x 2	x .	. .	6 6	x 2
3 .	1 .	7 .	3 .	6 .	1 .	3 5	6 7	6 .	1 .
								3 5	6 7
. 6	. 6	. 3	. 6	. 6	. 5	3 5	6 7	. 6	3 5
								6 7	6 4
6 x	3 x	1 x	3 x	6 x	3 x	6 5	6 7	6 .	5 .
								6 4	6 7

(D)		first				second		repeat to (A)
<u>61.1</u>	2 5	<u>1626</u>	1 5	<u>61.1</u>	2 5	<u>6.65</u>	<u>61.1</u>	
6 3	474	6 4	3 3	6 3	474	3 3	. 3	
6 .	5 .	1 .	5 .	6 .	5 .	6 1	6 5	
6 3	x 3	x 3	x 3	6 3	x 3	x .	. .	
. 6	. 4	. 6	4 6	. 6	. 4	. 6	6 4	
6 x	4 x	6 x	3 x	6 x	4 x	6 x	3 x	

(coda)			
<u>6 .</u>	<u>56.2</u>	1 x	6 x
<u>6563</u>	<u>463.</u>	3 5	6 x
6 x	. .	1 x	. .
. .	. .	. 7	6 x
6 x	. .	. .	. .
6 x	. .	. .	. .



## BENDRONG BLUES

This piece is basically for pelog balungan instruments, peking, key-gongs (or kempuls), ketuk, gong. Other gamelan instruments may double up on the upper three parts. Kendang, keprak or cheng-cheng may be added. At least one western instrument should play an accompanying obbligato, for instance electric guitar or sax. The obbligato can be any well-known blues-rock melody, such as "Wipe Out," or "Hound Dog," etc. The blues is in the key of F, which should be tuned to pelog 3.

As the piece is a commentary on the traditional lancaran "Bendrong" in pelog barang, it is effective to have the traditional piece (below) precede "Bendrong Blues" in performance.

"Bendrong Blues" notation on the following page uses downbeats; the x, as in the preceding pieces, indicates a damping of the previous note on the next beat.

The piece was written to accompany an American wayang kulit play of mine called "The Bhima Wayang" in which an Indonesian child seeks to reconcile his own taste for traditional gamelan with his peers' new interest in western rock and electric guitars. The mythical hero Bhima intervenes at a critical moment. As the son of the wind god, he blows down the power lines, thereby forcing the children to learn to work together, combine their interests and invent fusion music.

### traditional

#### lancaran BENDRONG (pelog barang)

5 3 5 2 5 2 5 3)

5 3 5 2 5 2 5 6)

7 6 7 5 7 5 7 6)

7 6 7 5 7 5 7 6)

2 3 2 7 6 5 2 (3)

P P P

# BENDRONG BLUES

buka: (spoken - tempo = 120) "ONE, TWO, THREE, FOUR"

peking	<u>3333</u> 5 5	<u>3333</u> 5 5	<u>2222</u> 5 5	3 2	<u>3235</u>
saron	x 7 5 x 7 5	x 7 5 x 7 5	x 7 5 x 7 5	x 7 5 x 7 5	
demung	3 . 5 .	3 . 5 .	2 . 5 .	3 2	3 5
slentem	3 <u>x3</u> 3 x	3 <u>x3</u> 3 x	3 <u>x3</u> 3 x	3 <u>x3</u> 3 x	
key-gong	3 . . .	. . . .	3 . . .	. . . .	
ketuk	. . . t	. . . tt	. . . t	. . . tt	

<u>6666</u> 7 7	<u>6666</u> 7 7	<u>5555</u> 7 7	5 2	<u>3235</u>
x 6 4 x 6 4	x 6 4 x 6 4	x 7 5 x 7 5	x 7 5 x 7 5	
6 . 7 .	6 . 7 .	5 . 7 .	5 2	3 5
6 <u>x6</u> 6 x	6 <u>x6</u> 6 x	3 <u>x3</u> 3 x	3 <u>x3</u> 3 x	
6 . . .	. . . .	3 . . .	. . . .	
. . . t	. . . tt	. . . t	. . . tt	

6 2 3 2	7 6 5 2	3 5 <u>3567</u>	. . . .	x 5 2 x 7 3  x 3 x 3 x 3 . x
x 6 2 x 6 2	x 4 1 x 4 1	x 5 3 x 5 3	x 7 2 . .	
6 2 3 2	7 6 5 2	3 5 6 7	. . . .	
7 <u>x7</u> 7 x	6 <u>x6</u> 6 x	3 <u>x3</u> 3 x	. . . .	
7 . . .	6 . . .	3 . . .	7 . . .	. G
. . . t	. . . tt	. . . t	..tt .ttt	

## VANCOUVER

For gamelan in mixed pelog and slendro tuning. A balungan section in each tuning is required: one each of: slendro peking, saron, demung; pelog peking, saron, demung. The slentem part is for a pair of slendro and pelog instruments arranged as a double keyboard and played by a single player. The kempul part is two note chords. If played on kempuls two players may be necessary for the part; if key-gongs are substituted a single player may suffice. The ensemble should also include kendang, ching-ching and ketuk (kempyang or keprak can substitute).

"Vancouver" is named for the city, and was composed after Gamelan Son of Lion performed at the First International Gamelan Festival, sponsored by the government of Indonesia at the Expo 86 in Vancouver, B.C. The tradition of naming pieces after places is one I have borrowed from the American Sacred Harp folk hymn tradition.

The piece was inspired by two observations. First, when Americans try their hand unsuccessfully at the Javanese technique of imbal (wherein a second player divides the even beat of another player, playing often on the reverse side of the same instrument) - the result can be an inadvertant drift into swing rhythm. My second observation was that a great many musical directions for gamelan had been explored at the Expo concerts, but somehow jazz (said to be America's only true musical innovation) - was never heard, save during one accidental imbal. I decided to make the accident purposeful and make some jazz out of the combined slendro and pelog modes.

"Vancouver" explores several transitions between the traditional strong-style piece "Sampak" and American swing rhythm. Sampak is a generic Javanese piece used for exciting theatrical moments. It appears in a variety of modes, transpositions and variations. "Vancouver" consists of four sections, two Sampaks, two "Swings."

To set up for "Vancouver," the ensemble divides physically. The slendro balungan section is on one side, pelog balungan on the other side. In the middle are the double-keyboard slentem, key-gongs, ketuk and other percussion. In the score unless otherwise indicated "pelog balungan" refers to a unison part played by peking, saron and demung. The same is true for the slendro balungan part. In section III (Second Sampak), those balungan parts divide. "Tutti" indicates a return to one part for all three instruments.

Throughout most of the piece the pelog balungan instruments play on the beat and the slendro instruments off the beat. Rhythmic precision in the slendro part is very important. The kendang plays throughout the piece. Cheng-cheng improvises ad-lib in the Swing sections. The ketuk cues the changes and also plays in the Swings.


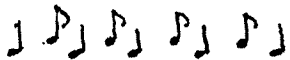
### Balungan range

In the two Swing sections, the balungan crosses above and below the single octave range, as indicated by the dots above and below notes. Saron should play all the notes in whatever octave is available. Peking should leave out notes that go below its range, and demung leave out notes that go above its range. The illusion of octave crossing can be achieved in this way.

## Rhythmic notation


The piece uses both Javanese endbeats and western-style downbeats. Since section I begins with a seemingly traditional sampak, it is notated in Javanese fashion with end-beats. During the course of four to six repeats, the ensemble shifts from a straight duple rhythm to a swing rhythm. This is accomplished by the slendro balungan players who, as imperceptibly as possible, delay their imbalam (between the beat notes) until they shift into a tripple rhythm.

### Section I:

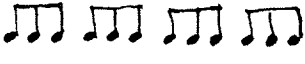
slendro            6 6 6 6  
pelog            5    5 5 5 5     becomes 

The notation shifts over to downbeats at the bridge into section II (First Swing). The music is now considered to have shifted over from east to west; it continues with downbeats until the end.

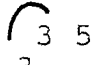

The triplet rhythm also continues until the end. In the interest of simplicity this is not specified in the notation of the syncopated balungen part, but is assumed. Wherever the slendro plays the third note of the triplet, the note appears between the pelog notes:

slendro            i i i 3    i i i 5    =      
pelog            . 7 7 3    . 7 7 3    =    . i7 i7 i3 3    . i7 i7 i3 5

When the slendro balungan plays the second and third note of the triplet, the notes are between the pelog notes and covered with a line: for instance

slendro            16   63   32   21  
pelog            7    5    3    1    =      
716 563 332 112

Because the syncopation of the slentem part sometimes crosses instruments, I have used a slur above the notes to indicate a triplet in the slentem part: for instance

slendro             3 5  
pelog            3    .    7    .2    5    =      
3.3 5.. 7.. ..2    5

### The sections

All section transitions are cued by the ketuk, which enters and improvises in swing rhythm for several "measures" before the transition point. This important cueing part can also be performed by keprak or kempyang - in fact, a higher, cutting pitch may be preferable. Ketuk is tacet in the two Sampaks, except when cueing. In the two Swings, the part is specified.

Section I begins at a tempo of about 125, and is repeated about 4 to 6 times. Dynamic is loud throughout. Note that the jump to the first bridge happens at the end of the first line, on key-gong 3/3. During that first bridge the ketuk, playing solo, may slow the tempo slightly to about 115. This tempo should hold to the end of the piece.

Section II drops to a lower dynamic level. It has two internal repeats, and may be played through two or three times; that is - AABB AABB or AABB AABB AABB. Dynamic variations are suggested after the initial time through.

The bridge between II and III is the only place where pelog plays syncopations. It is loud, but Section III drops back to a moderately quiet level. Repeat III four to six times, with the saron part being doubled by peking after several repeats. The demung is tacet in this section; demung players can provide the hand clapping part. The initial pelog saron note (5) is played on repeats, omitted the first time.

Section IV is repeated two or three times, using the second ending the final time. The dynamic level is strong from here to the end.

The coda (second ending of Second Swing) deserves special explanation. The balungan is a single line of melody which descends from the highest range of the pekings (which are assumed to have extra high notes 1 2 and 3) down through the octaves of saron and demung, then back up to the highest. These parts should not be doubled, but should be played by only two players, slendro and pelog, in each octave, with maximum speed and rhythmic precision.

The final note in all parts is damped, including gong.

To assist in unraveling any mysteries in the number notation, a staff transcription of the combined balungan parts is appended.

# VANCOUVER

## I FIRST SAMPAK

Buka:

slendro balungan	x x x x	x x x x	x x x
pelog balungan	6 6 6 6	6 6 6 6	6 6 6 6
& slentem	5 5 5 5	5 5 5 5	5 5 5 5
keygongs slendro			2
pelog			1

## Sampak

slendro	6 6 6 6	2 2 2 2	3 3 3 3	1 1 1 1
pelog	5 5 5 5	1 1 1 1	3 3 3 3	7 7 7 7
slentem	5 5 5 5	6 6 6 6	6 6 6 6	7 7 7 7
keygongs				3 (to II)

1 1 1 1	2 2 2 2	6 6 6 6	6 6 6 6	3 3 3 3	6 6 6 6
7 7 7 7	1 1 1 1	5 5 5 5	5 5 5 5	3 3 3 3	5 5 5 5
7 7 7 7	6 6 6 6	5 5 5 5	5 5 5 5	6 6 6 6	5 5 5 5
		6			2
		5			1

## II FIRST SWING

Bridge ketuk:

t t t	t t t t	t t t t	t t t t
-------	---------	---------	---------

## Swing

slendro	1 1 1 3	1 1 1 5	1 1 1 21	53 53 2 1
pelog	. 7 7 3	. 7 7 3	. 7 7 3	7 7 3 .
slentem sl	. . 3 .	5 . 3 .	. . . .	35 . .2
pel	3 . . .	. . . .	3 . 2 .	3 . 7 .2
ketuk	t	t	t	tt

6 6 6 1	6 6 6 23	6 6 6 16	53 53 2 1
1 5 5 1	. 5 5 1	3 5 5 1	5 5 3 .
. . . .	1 . . .	. . . .	. 1 . 2
5 . 6 .	. . 6 .	5 . 3 .	1 . 1 .2
t	tt	t	tt

# VANCOUVER, continued

## III SECOND SAMPAK

### bridge

pel. bal. & slentem	13 55 . .	13 66 .1 .5	75 75 .3 1.	x . . .
key-gong	. . . .	. . . .	. . . .	6 . . .
sl. saron	. x . xx	. x . xx	. x . xx	
pel.saron	. 6 . 66	. 6 . 66	. 6 . 66	
	. 5 . 55	. 5 . 55	. 5 . 55	
sl. slentem	. . . .	. . . .	. . . 61	

### Sampak

sl. saron	6 6 2 2 3 3 1 61	1 1 2 2 25 6
pel.saron	(5) 5 5 1 1 3 3 7	7 7 7 1 1 5
pel.slentem	1 x 5 x 6 x 6 x	3 x 7 x 6 x
clap (demung & key-gong)	♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪	♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

sl. saron	6 6 53 3 35 6
pel.saron	5 5 5 3 3 5
pel.slentem	5 x 5 x 3 x
clap	♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

repeat 4 to 6 times  
adding pekings to saron  
part at third repeat

## IV SECOND SWING

### bridge

sl. sar/pek	x x x x x x x x	x x x x x x x x	x x x x x x x x
pel.sar/pek	6 6 6 6 6 6 6 6	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3
	5 5 5 5 5 5 5 5	6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6
sl. slentem	. . . . . . . .	. . . . . . . .	3 1 3 1 3 1 3 1
clap	♪ . . . . . . .	. . . . . . . .	. . . . . . . .
ketuk	. . . . . . . .	. . . . . . . .	. . . . . . . .
sl.keygongs	. . . . . . . .	. 1 3 . . . . . . . .	. . . . . . . .

VANCOUVER, continued

(tutti)

sl.bal.	$\overline{12} \overline{21} \overline{12} \overline{21}$	3 1 3 1	3 6 3 1	1 1 6 .
pel.bal.	6 2 6 2	2 3 2 3	2 5 . 3	2 2 . 1
slentem	3 1 3 1 · · · ·	6 · 3 . 3	3 1 · · · ·	3 6 6 · · · ·
ketuk	· t · t	· t · t	· t · t	· t · ttt

3 3 3 3	$\overline{12} \overline{21} \overline{12} \overline{21}$	3 1 1 6	3 6 6 6
6 5 6 5	6 2 6 2	2 . 2 .	5 5 . 6
3 1 3 1	6 · 3 . 3	3 6 3 6 · · 3 ·	3 5 6 6 6 6 · · · ·
· t · t	· · · ·	· · · ·	· · · ·

first ending

sl. bal.	· · .6 66	33 .3 .6 66	5 . .1 6	· · .6 66
pel.bal.	33 .3 . .	· · .6 66	43 43 . 6	· · .6 66
ketuk				
slentem	33 .3 . 6 66 33 .3 . 6 66	33 .3 . 6 66	43 43 . 6 43 43 . 6	3 · · · ·
ketuk	· · · ·	· · · ·	· · · ·	· · · ·
keygongs	· .3 . · t tt	· .3 . · t tt	4 . 6 . t	· · · ·

repeat Second Swing two or more times, then  
end with second ending (below)



VANCOUVER, continued

second ending

	(peking)	(saron)	(demung)	(saron)
sl.	$\overline{16} \overline{63} \overline{32} \overline{21}$	$\overline{16} \overline{63} \overline{32} \overline{21}$	$\overline{16} \overline{63} \overline{32} \overline{21}$	$\overline{12} \overline{35} \overline{12} \overline{35}$
pel.	7 5 3 1	7 5 3 1	7 5 3 1	. 2 6 2
slentem	$\widehat{33} \widehat{.3} . .$	$\widehat{33} \widehat{.3} . .$	$\widehat{44} \widehat{.5} \widehat{.4} 5$	6 . . .
keygongs	. .3 . .	. . . .	. 4 5 .	. . . .

	(peking)	(tutti)
sl.	$\overline{12} \overline{35} \overline{61} \overline{23}$	x 6 . . .
pel.	6 2 5 1	x 6 . . .
slentem	. . . .	x 6 . . .
keygongs	. . . .	x 6 . . .

VANCOUVER

### First Sampak

luka

I

change to  $\downarrow = \downarrow$ .

last time

First Swing  
bridge:

II

(decel. ....)

(T)

bridge

४.

P

## Second Sampak III

