

Clockwork Dancer
For Javanese Gamelan

Briar Prastiti

(Sledro)	6 .3. 5 .	6 .3. 5	6 .3. 5 .	6 .3. 1
(Pelog incl. SP)	6 6 6 6 6	5 5 5 5	6 6 6 6 6	5 5 5 5
(Slenthem)	6 .3. . .	6 .3. .	6 .3. . .	6 .3. .

Bonang

(Slendro)	666 66.	666 66.
	$\frac{6}{6}$ $\frac{6}{6}$		$\frac{6}{6}$ $\frac{6}{6}$	

(Pelog)	$\frac{6}{6}$. $\frac{6}{6}$. $\frac{6}{6}$. $\frac{5}{5}$. $\frac{5}{5}$	$\frac{6}{6}$. $\frac{6}{6}$. $\frac{6}{6}$. $\frac{5}{5}$. $\frac{5}{5}$
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[B2] STRONG X 4

STOP PLAYING!

Ketuk	+ + + + +	+ . + .	+ + + + +	+ . + .
Kenong	6 3 . . .	6 3

Kempul (pel)	.	5
Gong	(2)			

Balungan

1 sl. demung/1 pel. saron
*mute notes - staccato

(Sledro)	6 .3. 5 .	6 .3. 5	6 .3. 5 .	6 .3. 1
(Pelog incl. SP)	6 6 6 6 6	5 5 5 5	6 6 6 6 6	5 5 5 5
(Slenthem)	6 .3. . .	6 .3.

Bonang

(Slendro)	666 66.
	$\frac{6}{6}$ $\frac{6}{6}$			

(Pelog)	$\frac{6}{6}$. $\frac{6}{6}$. $\frac{6}{6}$. $\frac{5}{5}$. $\frac{5}{5}$
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VIOLIN & GAMBANG	6 .3. 5 .	6 .3. 5	6 <u>535</u> <u>6165</u>	6 <u>535612</u>
(slendro)	6 .3. 5 .	6 .3. 5	<u>6532123</u> 5	6 <u>535612</u>

3	_____	. 5 323 1	61235612
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6 .3. 5 .	<u>61653235</u>	6	_____
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[C1] Strong, energetic X 8

Ketuk	+ + .	+ + .	+ + + + +
Kenong	. . 2	. . 2	. . 1 . 6

Kepul (pelog)	6	6	1
Gong	(2)		

Balungan

(Slendro)	6 . 2	6 . 2	6 6 1 5 1
(Pelog incl. SP)	6 6 7	6 6 7	6 6 7 6 7
(slenthem)	6 . 2	6 . 2	6 . . 5 .

Bonang

(Slendro)	. . $\frac{2}{2}$. . $\frac{2}{2}$. . $\frac{1}{1}$. $\frac{6}{6}$
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(Pelog)	6 $\frac{6}{6}$.	6 $\frac{6}{6}$.	6 $\frac{6}{6}$. . .
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[C2] QUIET! X 4

Ketuk + + . + + . + + + + +
 Kenong . . 2 . . 2 . . 1 . 1

Gong (2) - every second round
 Kendang emphasize the first beat of each bar

**Balungan IMMEDIATELY DROP Mallet ON KEYS
 AND BEGIN CLAPPING**

II: +-+--+ +-+--+ +-+--+--+--
 +-+--+ +-+--+ +-+--+--+--
 +-+--+ +-+--+ +-+--+--+--
 +-+--+ +-+--+ **:II stop pick up mallet**

(slenthem) 6 . . 6 . . 6 . . 5 . (softly)

Bonang [Interlocking]

(Slendro) 6 1 2 6 1 2 6 1 2 6 1
 (Pelog) .6.7.7 .6.7.7 .6.7.7.6.7

**[C3] X8 On last two repeats
 slow down ~ straight into D**

Ketuk + + . + + . + + + + +
 Kenong(slendro) . . 2 . . 2 . . 1 . 6

Kepul (pelog) 6 . 1
 Gong (2)

Balungan

(Slendro) 6 . 2 6 . 2 6 6 1 5 1
 (Pelog incl. sp) 6 6 7 6 6 7 6 6 7 6 7
 (slenthem)(sl) 6 . 2 6 . 2 6 . . 5 .

Bonang

(Slendro) . . $\frac{2}{2}$. . $\frac{2}{2}$. . $\frac{1}{1}$. $\frac{6}{6}$

(Pelog) 6 $\frac{6}{6}$. 6 $\frac{6}{6}$. 6 $\frac{6}{6}$. . .

*** Instructions for one pelog Saron & Demung:**
On repeats 1 - 2 and 5 - 6, play loudly:

1 . 1 . 2 . 1 . 1 . 2
 . 1 . 1 . 2 . 1 . 2 .

[D] soft/ slow - solo for Musical saw
/violin/suling/voice

Repeat many times - slow down before end and
 finish on gong

Kempul 7 7
 Gong (2)

Kenong(sl) . . 2 . 5 6 . 1 6 5 3 6
 ONE saron sl . . 2 . 5 6 . 1 6 5 3 6

Balungan drum lightly on keys with fingers
 slendro ~ 6 or 2
 pelog ~ 6
 As a group, alternate between:
 heavy exhale (pause) slow cres./decre.
 of hissing sound "ssss" (pause).
 Repeat in a cycle.

Voice Solo improv. Experiment with pitch
 range.

Slenthem(sl) 2 . . 2 . . 2 . . 2 . .
 bonang(sl) 2 3 2 2 1 2 2 3 2 3 2 1

kendang improvise - softly. Either slow down
 after a number of repeats or wait for signal.

Gambang roll lightly on slendro ~ 6 or 2 here and
 there rise the dynamic to *f* and back again
 or raise the octave.

Musical Saw (free improv)

Violin (free rhythm)

2	_____			.	<u>353</u>	<u>21</u>
1	_____ <u>21</u>		<u>616</u>	5	.	<u>6</u>
<u>161</u>	5	.	<u>6</u>	1	_____	.
5	_____		6	_____	5	<u>65</u>
3	_____			.	.	.
5	_____	6	_____	<u>12</u>	3	_____
1	.	<u>2</u>	3	2	.	<u>3</u>
1	_____	6	_____	<u>616</u>	1	_____
3	.	<u>2</u>	<u>16</u>	5	_____	6
				1	.	<u>6</u>
				1	.	<u>6</u>
				2	_____	<u>12</u>
				2	_____	...